LEW LAKE presents CHAS. AUSTIN "PRETTY PEGGY." This Week— Alhambra, Glasgow.

THE ERA

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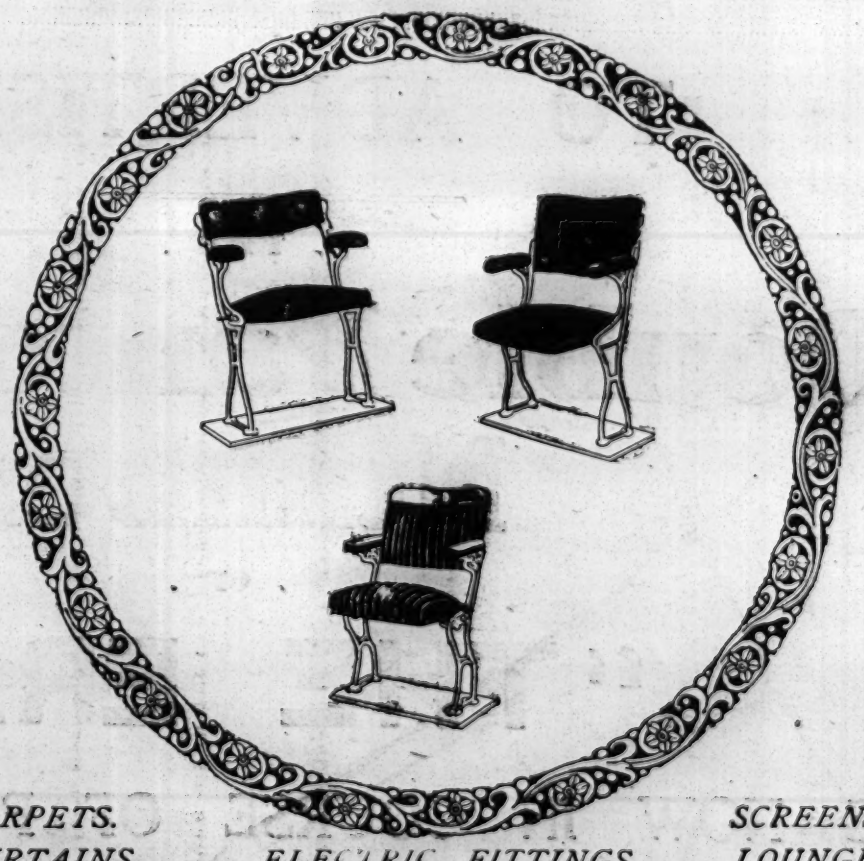

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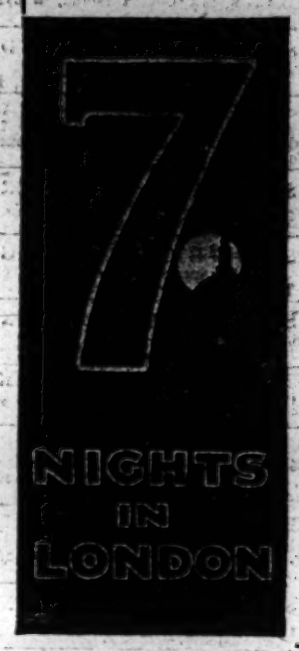

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Works: 23, July Road, Liverpool, E.
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WANTED ADVERTISEMENTS

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
THREE LINES, 1s. 6d.
EACH ADDITIONAL LINE, 9d.
PREPAID.
DISPLAYED LINES, 1s. EACH.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS,
THREE LINES, 1s.
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This Scale does not apply to Trade Advertisements in these Columns.

For the convenience of advertisers. Replies to Advertisements are received. They will be forwarded by Post on application.

Advertisers and subscribers are politely requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
Advertisement Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C. 2.
Wire, "The Era, London."
Ring up, 4546 and 4547 Regent.

COMPANIES WANTED.

HUDDERSFIELD THEATRE ROYAL.

WANTED Known,
Once nightly only,
The only first-class theatre in Huddersfield. It serves a population of 500,000.

Arrangements complete for Autumn. Now booking Spring, 1921.

ALFRED WAREING,
Theatre Royal, Huddersfield.

WANTED, West-End Attractions,
COUNTY THEATRE, BEDFORD, Jan. 10, 31, May 16, 30, on.
GRAND THEATRE, LUTON, Dec. 6, 20, May 16, June 6, on.
THEATRE ROYAL, CANTERBURY, Nov. 29, Dec. 13, 20 (Pantomime Wanted Feb. 7), Feb. 14, on.
THEATRE ROYAL, INVERNESS, Nov. 8 and 22, unexpectedly vacant through Mr. Bromley Challoner (Pantomime Wanted Dec. 27), Feb. 7, on, with exceptions.
London Representative, H. Gribben.
E. GRAHAM FALCON,
Spring Cottage, Fort Augustus, N.B.

THEATRE ROYAL, INVERNESS.
Unexpectedly vacant through Mr. Bromley Challoner,
Nov. 8 and 22.
WANTED, First-class Company.
Wire, FALCON
Spring Cottage, Fort Augustus.

ARTHUR CARLTON'S THEATRES.
WANTED Companies,
THEATRE ROYAL, WORCESTER, Vacant Dec. 20, March 7 (?), 28 (?), May 16, 30, Aug. 1 (?), 22, Sept. 5 (?), 12 (?), 19, Oct. 3 (?), 10, 24 (?), Nov. 14, 28 (?), and on.
THEATRE ROYAL, BATH, Vacant Dec. 13 (?), 20, May 16, June, July, Aug. 1, 8, 15, Sept. 5, 12 (?), 19 (?), Oct. 10 (?), 17 (?), Nov. 7 (?), 21 (?), 28, and on.
KING'S THEATRE, GAINSBOROUGH, Vacant first three nights of each week. Feb. 7 (?), 14 (?), March 7, 21, 28, April 4, 18, 25, and on.
THEATRE ROYAL, BARRY, Spring and Autumn Vacancies.
All other communications to ARTHUR CARLTON, Colehurst, Worcester.

(Once nightly.)
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
(Proprietors, Boston Scala Theatre, Ltd.)
Managing Director, G. A. Howden.
The Theatre with THE LARGEST HOLDING CAPACITY IN BOSTON OR DISTRICT, and an up-to-date one. Band. Dressing-rooms, Lighting, &c. Can stage any Company.
WANTED, Companies to wire for IMMEDIATE DATES.
IMMEDIATE DATES.
IMMEDIATE DATES.
Visits include "Paddy, the Next Best Thing," "My Sweetheart," "Eliza Comes to Stay," "The Skin Game," "Betty," "Who's Hooper?" "Toto," "Three Wise Fools," "Milestones," "Marriage of Kitty," "Arcadians," "Naughty Wife," "Romance," "Silver King," "Our Flat," "The Amazons," "A Temporary Gentleman," "The Knife," "Our Kid," "A Pair of Silk Stockings," "Be Careful, Baby," "Maid of the Mountains," "Peg o' My Heart," "Diana of Dobson's," "Roxana," "Hobson's Choice," "The Young Person in Pink," "Tiger, Tiger," "The Jeffersons," Arthur Watson's record pantos., "Sinbad" and "Red Riding Hood," &c.
Wire or write, with sharing terms, to the Booking Manager (for 10 years).
WILL DALTON,
57, Parsonage-road, Withington, Manchester. 'Phone, 193, Didsbury.
Telegraph, "Granbeste, Manchester."

NEW THEATRE, OXFORD.
WANTED, First-class London Attraction, Dec. 13
(through releasing).
Apply, S. C. DORRILL.

WANTED, Company for Dec. 20, Grand Theatre, Oldham, to enable me to transfer a date.
ARTHUR GIBBONS,
1 and 2, King-street, W.C. 2.

COUNTY THEATRE, BANGOR.
WANTED, Panto (first in) for Feb. 7 (3 nights and matinée); New Empire Theatre, Holyhead; can be booked in conjunction for end of week. This is a fully equipped modern theatre, with large stage, flies, &c., but no orchestra. Last show, in "Belle of New York," took £334 nett on return visit (3 nights and 1 matinée). Refer Bannister Howard, Esq. Lowest terms (share or certainty), fullest particulars, and list of bookings, to JAMES HARE, County Theatre, Bangor, N. Wales.

PRINCE OF WALES' THEATRE, GRIMSBY.
WANTED Known.

First Vacant Date, May 9.
Summer and Autumn Date Free for No. 1 Attractions only.
All applications, J. H. CURRY, as above

MARINA THEATRE, LOWESTOFT.
WANTED, First-class Attraction, Nov 15 (to oblige a manager). Also Jan. 3 and 24.
Address, R. PAREEZER, as above.

MARGATE HIPPODROME.
WANTED, Companies for the following dates (three or six nights):—
Nov. 22, 29.
No other dates available until July, Aug., and Sept., 1921.
First-class Companies Wanted.
London names only entertained.
Takings per week have been as follows:—Week ending July 24, £757 4s.; July 31, £754 14s.; Aug. 7, £967 18s.; Aug. 14, £751 13s.; Aug. 21, £951 4s.; Aug. 28, £924 1s.
For dates apply
A. E. ABRAHAMS,
73, Romford-road, Stratford, London, E.15

WANTED, First-class Attractions, Monday next,
for
Shodfriar's Theatre, Boston.
Good shows can do the business at this Theatre. Wire, to-day,
WILLIAMS, Tivoli, Manchester.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
Dec. 6, 13, Jan. 24 (3), 31.
GAIETY THEATRE, HASTINGS.
Dec. 13, Jan. 27 (3), 31.
PLEASURE GARDENS, FOLKESTONE.
Dec. 13, 20, Jan. 31.
PALACE THEATRE, RAMSGATE.
Nov. 1, 29, Dec. 6, 13.
PALACE THEATRE, MAIDSTONE.
Dec. 20, March 21.
All once nightly.
London Representative for W. W. Kelly and Opera House, Blackpool.

H. W. ROWLAND'S AGENCY,
82, Shaftesbury-avenue, W. 1.
Regent, 1651. "Topobill, Piccy, London."

ROYALTY THEATRE & OPERA HOUSE, BARROW-IN-FURNESS.
Lessee & Manager, Mr. Hugh Robertson.
WANTED, Wanted, Wanted, First-class Attractions, for either once or twice nightly, for the following dates: Dec. 20, March 28, and April 4, and on, with exceptions. Applications re dates to HUGH ROBERTSON, T.R., Jarrow.

Theatre Royal, Leamington Spa.
WANTED, No. 1 West End of London Attractions for few remaining dates. Nov. 29, vacant (through transferring to oblige); Dec. 9, vacant (three nights and Saturday matinée); Dec. 13, vacant. Apply, C. WATSON MILL, Haddon House, Leamington Spa.

THE ASSOCIATION OF TOURING MANAGERS.

BOOKING BUREAU.

This Bureau represents over 500 of the Principal Touring Companies.
WANTED,
Theatre Proprietors are requested to forward vacant dates, when list of all companies available will be sent by return.

NOTE.—No charge is made for the use of this Bureau, which is NOT an Agency, but a Central Booking Office for the benefit of Resident and Touring Managers.

Address all communications to the Secretary of the Association,

MR. LOUIS CASSON,
178, Shaftesbury-avenue, W.C. 2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, First-class Theatres.

Jack Goodson Co.
"OH, JULIE!" from Shaftesbury Theatre,
Dec. 6, 20, 27; Jan. 3, 17.
"THE GIRL FOR THE BOY," from Duke of York's Theatre,
Feb. 28 and May 30.
"HULLO, AMERICA!" from Palace Theatre,
Nov. 8, 22, and various Spring.
Herbert Jay and Anthony Ellis Co.
"A LITTLE BIT OF FLUFF."
Nov. 29 (North).
Apply, THE FREDK. MOUILLOT OFFICES, 7 and 8, Leicester-place, London, W.C. 2.

WANTED, Monday next.
"SHIP AHOY" Revue. Only vacant date this year. "Ship Ahoy."

Wire, GALLIMORE, Olympia, West Bromwich.
Printing Ready.

WANTED,
November 8
(through booking error)
for
"A MOTHER SHOULD TELL."
All coms., A. MULLORD, 163, Balham-hill, S.W. 12.

WANTED, Theatre,
once or twice nightly,
for next week, Nov. 1, for
"THE ROTTERS."
Apply, ARTHUR GIBBONS,
1 and 2, King-street, W.C. 2.

Frank Curzon's and Gerald du Maurier's Principal Company.
"THE CHOICE."
From Wyndham's Theatre.
WANTED, December 6.
Only open date this year.
Address,
CHARLES MACDONA,
29a, Charing Cross-road, W.C. 2.
'Phone, Gerrard 3152.

"A MESSAGE FROM MARS."
WANTED, Nov. 1, follow Norwich.
Apply,
HUBERT WOODWARD,
102, Charing Cross-rd., W.C. 2.

"THE GIRL IN THE TAXI."
One of the most successful Musical Comedies now on Tour.
Once or twice nightly.
New Dresses and Scenery.
WANTED, Nov. 15 (near Manchester), 22nd (precede Halifax), Dec. 20 (North), Jan. 3, on, with exceptions.

Now booking Spring and Autumn, 1921.
Apply,
HUBERT WOODWARD,
102, Charing Cross-rd., W.C. 2.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, Jan. 3, 10, 17, Durham or North, Feb. 21, 28, March 7, 14, Wales or South. This play going stronger than ever. Scenery, production, costumes equal to anything on the road. Refer Walsall, Wolverhampton, Bordesley, Shrewsbury, Merthyr, Doncaster, Gloucester, Halifax, Dewsbury, Chesterfield, Maidenhead, Consett, Mansfield, Aston, Smethwick, Warrington. 34 weeks without a week out. Why? SIDNEY RENNEF, Pavilion, Southport. Next week, Ellesmere Port. Full repertoire week if desired. Send for list of successes.

LODGE PERCY and SCHRIER REPERTORY.
Three Plays.
WANTED, Monday next.
Wire, SCHRIER,
9, Church-street, Treherbert.

Herbert Shelley & Co.
WANTED, Boxing Week (through transfer), for the successful farcial comedy, "My Aunt from New York" (3 hours' scream). Wire or write, HERBERT SHELLEY, Theatre Royal, Edinburgh, 3rd visit.

THEATRES WANTED.

CHARLES HAWTREY'S
Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Theatres,
Nov. 1 and 8.

Also Dec. 2, 3, 4 (West of England).

Wire, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

Mrs. Jessie Porter's Charming Company.
"BETTY AT BAY."
WANTED, Theatres,
Nov. 1 (week),
Nov. 22, 29.

Wire, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

Macdonald Watson's Charming Comedy.
"WHAT FOOLS MEN ARE."
Re-booked at Aberdeen after successful production, Sept. 20.

WANTED, First-class Theatres,
Nov. 8, 22, 29.

Wire, CECIL BARTH, 37, King-street Covent Garden, W.C. 2.

ALLINGTON CHARSLEY OPERA CO.

4th Year of Tour.
WANTED, a First-class Theatre, for
December 27.
Only vacant date until November, 1921.
Apply,
J. ALLINGTON CHARSLEY,
Brockenhurst,
Fawcett-road,
Southsea.

"NEXT, PLEASE," Extravaganza.
WANTED, Monday next.
Printing Ready.
Wire, JOHNNY McELROY,
82, Dorset-st., Hulme, Manchester.

HORACE HODGES
HORACE HODGES
in
"GRUMPY."
"GRUMPY."
Now in seventh year of tour.
WANTED,
November 15, 29,
January 31,
February 14, 21 (3),
March 14, 28, April 4, 11.
WALTER D. NICOLL,
This, Gaiety Theatre, Manchester.
Next, Canterbury.

MISS VIOLET LUDDINGTON'S CO.
"THE YELLOW TICKET."
WANTED, Nov. 8,

To follow Shakespeare, Liverpool, and precede Norwich.
Wire, EDWARD CRANSTON, 19, Sackville-street, Piccadilly, London, W.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Tall, Robust Young Actor, to open Monday; Single Small Part, Sketch, Tour. Photo, refs., salary, SECRETARY, 49, Dalberg-road, Brixton, S.W.

WANTED, Actor, to play good part and assist artist in production of Music Hall Scena. Advertiser would coach probationer in part if talented. Full pars. and recent photo. to PED, 84, Adelaide-road, London, W. 12. Interview by appointment only.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Darkie Partner, Solo Instrumentalist (banjoist preferred), or speciality, to work up novelty show. Write, HENNING, 42, Doughty-street, Bloomsbury, W.C. 1.

WANTED, Small Child, big voice, refined pretty girl, aged 12 years. Apply, STEDMAN'S, 44, Gt. Windmill-st., W. 1. No letters answered.

WEST-LONDON VARIETY AND CINEMA AGENCY.
57, High-street, New Oxford-street, W.C.2.
Proprietor and Manager: Samuel Lee.
'Phone, Regent 1182.

WANTED, smart, tall, good-looking Chorus Ladies; must have good voices, for town and country. Call, with photos, at once.

WANTED, Talented Children, able to play orchestral instruments; age 10 to 16. Address, Box 739, "The Era."

ARTISTS' WANTS.

WANTED Known, Soprano, well-known operatic and ballad; would join touring company. Particulars on application, Box 725, "The Era."

PANTOMIME ARTISTS WANTED

WEST LONDON VARIETY AND CINEMA AGENCY.
57, High-street, New Oxford-street, W.C.2.
Proprietor and Manager: Samuel Lee.
'Phone, Regent 1182.

WANTED, Pantomime Artists, all lines, Principal Boys, Principal Girls, Troupes of Dancers, for town and country. Call, with photos.

PANTOMIME ARTISTS' WANTS.

WANTED Known, Smart Sisters Vacant for Panto., Second Boy and Girl, or Speciality Dancers (Operatic and Eastern Dancers); good frocks. Box 770, "The Era."

WANTED, Panto, Engt. by Elen Gallimore and Siddons; two versatile girls and a jolly jack tar. Liberty, panto. or revue. PALACE, Battersea, 7.40 and 10.10.

WANTED Known, Pantomime, by CLIVE WATTS, Baron, Page, Friday, or Dame; thoroughly experienced. Address, 25, Milton-road, Herne Hill, London, S.E.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants, Ladies, Gents, wishing to enter the Profession. (Stamp), call, afternoons, MR. D'ALBERT, 3, Stansfeld-road, Stockwell-road, S.W. 9.

WANTED, Beginners, desirous of starting on Music Halls, Theatres, Concerts, Start properly and start successfully. Apply, D'ALBERT, above.

WANTED Known, 200 successful artist clients on the stage. 25 years' reputation. (Stamp), call, D'ALBERT, above.

WANTED, Ladies, train as Dancers, reduced terms. Call, PERRY and ROBSON, Agents, 201a, High Holborn.

MISCELLANEOUS.

ROYALTY THEATRE, BARROW-IN-FURNESS.
WANTED, Gentleman as Resident Acting Manager; must be absolutely steady and reliable, and furnish guarantee bond. Apply, giving full particulars, copies of last two references (which will be applied for), and salary required, to HUGH ROBERTSON, Theatre Royal, Jarrow.

WANTED, Coach-Prod., for "Rose of Persia," amateur production, April 18-23. State terms, BARTLETT, 12, Oxford-road, Exeter.

WANTED, Producer for amateur presentation of "Tina," five weeks, commencing New Year. Experience and fees to H. A. DEAKIN, Talbot-chambers, Blackpool.

WANTED, Producer for amateur presentation of "Butterfly on the Wheel"; one month from Nov. 22. Experience and fees to JACK KEMP, 12, Peter-street, Blackpool.

WANTED, Billposter, good Ladderman. Apply, THE WOLVERHAMPTON BILL POSTING CO., LTD.

WANTED, Lad, assist manager small hall; play piano; easy work; live in. PROPRIETOR, Cinema, Holsworthy.

WANTED, Honest and Reliable Caretaker and Wife for Theatre in Herts.; go in uniform at nights and keep theatre clean; wages £3 10s.; ex-soldier preferred. Box 737, "The Era."

WANTED by Groom, Situation, ring or stage; years' experience. SIMPSON, 13, Tower-street, Harrogate.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, desiring Change, as Manager or Assistant, cinema or variety; first-class refs. Apply, CINE, 60, Westwood-road, Sneinton Dale, Nottingham.

WANTED Known, capable Operator; 5 years' experience; good knowledge of electrical plant and maintenance; also fair knowledge of business methods and good address; would like situation as Assistant Manager; moderate salary; good refs. Write or wire, ILLINGWORTH, Palace, Bridlington.

WANTED, Post as Companion or Maid to Actress.
Address, Box 727, "The Era."

MUSICIANS WANTED.

WANTED, for the Hippodrome, Brighton, to open November 8, 1st Violin (repet.) and Viola; must be good strong players and used to first-class variety. Refs. (2) and age to ERNEST G. ORAM, Musical Director.

WANTED, a first-class Repetiteur, for the Victoria Cinema, New North-road, Islington, N.; must be good reader; A.M.U. Call, Wed., 2.15, for audition. MUS. DIR.

WANTED, Leader, 'Celliste, and Pianiste for Hotel, South Coast; must be first-class players, experienced, and of good appearance; play solos when necessary; light hours. Box 742, "The Era."

WANTED, experienced Leader, twice nightly; varieties, comfortable, permanency for suitable man. Address, HENRY HARE, Opera House, Dunfermline.

WANTED, first-class Leader, for twice-nightly varieties; A.M.U. terms £4. State age and refs., JOHN CARTMELL, Musical Director, Lyceum Theatre, Glasgow.

WANTED, Violin-Leader, for orchestra (5). Apply Thursday, 11 a.m., Queen's Hall, Peckham.

WANTED, Violin Leader, experienced in first-class variety; A.M.U. terms. Apply, E. WINTER, Manager, Empire, South Shields.

WANTED shortly, First Violin, Flute, Clar., Cornet, Trombone, and Drums, for variety, revues, &c. Age, terms, and refs. to MUSICAL DIRECTOR, 236, Osmaston-road, Derby.

WANTED Known, first-rate Violinist-Leader for hotel trio, Ventnor, play 2 hours daily, live in, 8th Nov., soloist and exp. chamber music pref., also 'cellist, 15th Nov. MADAME HEYMAN, 34, Aynhoe-road, Brook Green, W. 14.

WANTED, Violiniste and Pianiste (ladies only), for trio in tea-rooms; hours 3.30 to 5.45 p.m. daily, 5 days in week; must be thoroughly experienced orchestral players and reside in S.W. district. Apply, by letter only, to HALLERTON-SHAW, 17, Mapesbury-court, Brondesbury, N.W. 2.

WANTED, Two first-class Lady Violinists, for West-End café. Apply, W. Gray, 12, Archer-street, Piccadilly, W.

WANTED, Violinist and Pianist, 6 evenings, 1 matinée. Full particulars of experience and joint salary, CARFAX CINEMA, Horsham, Sussex.

WANTED, Violinist, for Trio, in Grand Café; comfortable berth. Particulars (stating age) to POWOLNYS, King Edward-street, Hull.

WANTED, first-class Violinist, variety and pictures, twice nightly, 1 matinée; no Sundays: open Nov. 1.
Terms and refs., GEO. CASEY, Grand Cinema, Basingstoke.

WANTED, Violinist, for trio, play under pianist leader. Evenings only. Apply, 3 o'clock, Palace, Southwark Park-road, S.E.

WANTED, Trumpet, for Grand Opera, only one with experience in such need apply; good salary for right man. Box 768, "The Era."

WANTED, for LEO CUD'S CO., 2nd Cornet, Euphonium, E flat Bass Players, all to Double Trombone. Instruments provided. Comfortable berth and long tour to willing workers.
State full particulars,
LEO CUD,
43, Daneville-road, Camberwell, S.E.

The Kinnaird Cinema, Dundee.
WANTED at once, competent Cornet; permanent. Apply, with terms, &c., to MUSICAL DIRECTOR.

MUSICIANS WANTED.

WANTED, good A.M.U. Clarinet and Drummer, with Tympani. References to HORACE TEAGUE, M.D., Opera House, Cheltenham.

WANTED, Musicians, at first-class Variety Halls.

Glasgow Empire, Bassoon.
Cardiff Empire, 1st Violinist.
Cardiff Olympia, 'Cellist (Pictures and Variety).
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the MUSICAL DIRECTOR at the above-mentioned Hall.

WANTED, Double Bass, evenings, 6 to 10.30; no Sundays; also 'Cellist or Repet. Violin (lady) to combine piano occasionally. MANAGER, King's Palace, Wimbledon. 'Phone, 791.

WANTED, to open Monday next, first-class 'Celliste, Orchestral Pianist, and Organist; all used to cinema work; afternoons and evenings; no Sundays. Send lowest terms and copies of references to BERTRAM,
Picture Theatre, Maidenhead.

WANTED, 1st-class Lady 'Celliste Player, with own instrument, able to play another instrument preferred, also D. Bass. Also Gent. 'Cellist and Double Bass, for West-End Cafés. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, experienced 'Celliste for pictures only; hours, 3 to 4.45, 6 to 10; no Sunday work. Apply, stating terms and references, to EMPIRE, New-rd., Gravesend.

WANTED, Solo 'Cellist for Picture House in Liverpool; 5½ hours daily and trade shows.
Audition necessary.
State lowest terms.

Box 675, "The Era."

WANTED, 'Cellist, for Lyceum, Dumfries.
Comfortable engagement for a good artist. Highest class musical programmes.
Late 'cellist with us 8 years.
Hours under 24 per week.
No Sunday work.

Reply, stating terms,
JOHN DARLISON,
Manager.

WANTED, 'Cellist, café; 4½ hours daily; no Sundays.

Apply, MUS. DIR.,
Deller's Café, Exeter.

CON. WILLIAMS' ORCHESTRAS, SCOTLAND.
WANTED, 'Cellist,
PICTURE HOUSE, Motherwell.
Six evenings only.
Salary, £4 0s. 0d. weekly.
To open 1st. November.

PICTURE HOUSE, AIRDRIE,
'Cellist; six evenings only.
Salary, £4 0s. 0d. weekly.
To open 8th November.

Comfortable and permanent engagements. Applicants must be members of the A.M.U. or prepared to join. Experience in high-class programmes necessary.
Particulars to,
MR. CON. WILLIAMS,
Grand Central,
Glasgow.

WANTED, really first-class 'Cellist.
Apply,
PIER CINEMA, Bognor.

WANTED immediately, experienced 'Cellist, for cinema, S.E. district. Apply, Box 766, "The Era."

WANTED Known, Maurice Piena has first-class vacancy for 'Cellist, West End Restaurant. Call or 'phone, M. PIENA, 55, High-st., New Oxford-st., W.C. 2. 'Phone, Gerrard 7236.

WANTED, 'Cellist, lady or gent., to open immediately; small country cinema.
K. VAN BIENE'S ORCHESTRAS,
6, Warwick-street, Regent-street, W.1.

WANTED, for the Band of the Birmingham City Police, One Flute, One E Flat Clarinet, One French Horn, and One Trumpet Player. Age not over 30 years, and height not under 5ft. 8in.
Commencing pay, 70s. weekly.
Band pay, 5s. weekly.
Boot allowance, 2s. weekly.
Rent allowance, up to 8s. weekly.
Bonus varying with cost of living.
Only Soloists need apply.
For particulars apply to the Chief Constable (Band), Birmingham.

WANTED, reliable Organist, 2 manual pipe organ, for cinema. Apply, M. D., 78, Curzon-street, Burton-on-Trent. Lowest terms.

WANTED, Organiste, lady, for reed organ, Orch. and Relief Pianists, Repet., able to lead; evenings only; N.E. and S.E. London. Call, 22, Vartry-road, Amhurst Park, Stamford Hill, N.

WANTED, to deputise for a few weeks, a first-class Orchestral Pianist. MUS. DIR., Queen's Hall Cinema, Catford, S.E.

WANTED, Good Instrumentalists, to open shortly, for high-class cinema, Solo Orchestral Pianist, to play with orchestra, also one to play relief piano alone (would suit lady pianiste of ability, please quote terms for this position). Also Flute, Bass, and Drummer, with own traps, and effects, with bells and glockenspiel preferred. Must be good players, of experience, and used to high-class programmes, otherwise useless. Please send copies of refs., stating experience, &c., also date can open, terms offered £4 16s., to THE MANAGER, Court Cinema, Darlington.

WANTED, for Margate, first-class, experienced Cinema Artists, Piano, Organ, Violin, and 'Cello. Apply, stating references and terms, to W. D. COOPER, 210, Strand, W.C. 2.

WANTED, Pianist for Picture Hall in Wellington, Somerset; good post for thoroughly experienced picture player. Apply, with full particulars and salary required, to WILL STONE, New Hippodrome, Tonypandy, South Wales.

WANTED, smart Orchestral Pianist; also Flute and Piccolo; experienced; twice-nightly Varieties; A.M.U.; open Nov. 1; Yorkshire town. Age, refs., &c., H. STONE, this week, c/o 27, Wellington-street, Wakefield.

WANTED, Orchestral Pianist, used to high-class music. State orchestral experience, age, and salary required for 6 evenings and 2 mats. N. NELSON, The Picture House, Stafford.

WANTED, Pianist (one used to pictures), evenings only. PICTURE PLAYHOUSE, Northfields, W. Ealing.

WANTED, first-class Pianists, Solo Violinists, and Bass; evenings; cinema; must open Nov. 8; good terms to competent men. Apply, stating age, qualifications, and full particulars to MUS. DIR., 60, Heald-avenue, Rusholme, Manchester.

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WANTED, smart Drummer (tymps, glock., &c.), with variety experience; open at once or earliest; comfortable permanency. Terms and refs. to MUS. DIR.

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WANTED, for Torquay, a really first-class Ladies' Trio, leader, 'celliste, and pianiste; must be good, experienced players; good appearance; to start about Nov. 15, for about 6 months. F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, Trios, Quartettes, and Separate Musicians, for London and provincial cinemas. State terms, letters only. KESSELS' CONCERT DIRECTION, 41, Rathbone-place, W. 1.

WANTED, Trio (piano, violin, and 'cello, or two violins), for pictures, Wishaw, Lanarkshire; A.M.U. wages. Apply, with references, &c., MANAGER, Wellington Palace, Commercial-road, Glasgow, S.S.

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WANTED, Resident Perm. by known reliable Mus. Dir. (piano or baton), any bus.; South preferred. CONDUCTOR, 21, Headlands-lane, Pontefract.

WANTED Known, Musical Director, Piano or Baton, disengaged; cinema, theatre, or hotel; absolutely reliable and thoroughly experienced; London only. Personal references to recent management. Box 762, "The Era."

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WANTED, Engagement, First Violin or Repetiteur, or Second, in first-class orchestra; finishing season's engagement this week; any business. Address, VIOLINIST, 51, Blackmores-grove, Teddington, Middlesex.

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WANTED, by experienced Violiniste (London and Continental), Engagement in Southend or any district served by G.E.R. between London and Southend. MISS JESSIE RADFORD, Sandpit Cottage, High-road, Rayleigh, Essex.

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WANTED Known, experienced Double Bass desires change; full tone; excellent references; London preferred. Box 750, "The Era."

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WANTED, by Pianist (lady); orch. or solo; cinema or café; no varieties; Yorkshire or North pref.; refs.; at liberty Nov. 1. Apply, PIANISTE, 65, Carlisle-street, Goole.

WANTED, Engt. as Pianiste, for Dances, Classes, &c., or Cinema; orchestral; evenings only; would deputise. "B.," 25, Southborough-road, S. Hackney.

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MUSICIANS' WANTS.

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WANTED, Engagement by experienced Pianist (also Violin-Organ), Cinema, Dance, Hotel; town only; late Hotel Knickerbocker, Adelphi Theatre, &c., New York. G. L., 257, Camden-road, N.

WANTED, Engagement in or near London, by nine Solo and Orchestral Pianist (British), who is also good Pipe Organist; has had experience in these capacities at theatres and cinemas; in relief work also; short period not objected to, but only good offers considered. Address, AMADEUS, Box 429, "The Era."

WANTED Known, first-class (Pianist) Accompanist seeks immediate Engagement; London district. G. NOEL, 19, Melrose-road, Wandsworth, S.W. 18.

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WANTED, Engagement by well-known PIANIST and VIOLINIST; BRILLIANT SOLOISTS; 5 years' Continental experience; International; REPERTOIRE of over 2,000 numbers; could supply orchestra for high-class hotel, cinema, or café; highest references; only first-class offers entertained. MUSICAL DIRECTOR, 49, Agincourt-road, Hampstead.

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WANTED, by exp. Orchestral Pianist, A.R.C.M., Engt., London only. M., 16, Finsbury Park-rd., N.

WANTED, Engt., experienced Dance Pianist, young gent., good appearance; regular work preferred. CLERY, 97, Park-lane, Clissold Park, N. 16.

WANTED, Engt. by first-class Orchestral Pianist, any business; combine organ. MUSICIAN, 152, Lambeth-terrace, S.E.

WANTED, Permanent Engagement by Pianist (Orch.); excellent sight reader; all up-to-date music. WEBB, 46, North-grove, South Tottenham.

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WANTED Known, Jazz Banjoist is open for Evening Engagements in dance orchestra. F. LEWIS, 29, Shenley-road, Camberwell, S.E.

WANTED Known, Jazz Banjoist, at liberty; dance work preferred; can also supply high-class jazz band; latest music; terms moderate. BANJOIST, 36a, Morat-street, Clapham-road, S.W. 9.

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WANTED, Re-engt., select cinema, splendid Trio, with own large library; tip-top work and interest a specialty; no fancy price, but must be comfy job in London suburb. Walton House, St. Leonard's-road, East Sheen, Surrey.

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WANTED Known, ORCHESTRAS, VOCALISTS, ENTERTAINERS, and DANCE BANDS, for engagements of every description. Apply, THE NEWMAN ORCHESTRAL AGENCY (under the direction of E. G. H. Fremantle), 67, Newman-street, W.1. Telephone, Museum 3664. Telegrams, "Waltzing, London." *** This Agency is conducted on a fair and equitable basis, and no fee is charged to artists for registration.

WANTED Known, CHANDOM ORCHESTRAL SUPPLY AGENCY for London and Provinces has available for immediate service ORCHESTRAS, JAZZ BANDS, &c. of any size, for any purpose, complete with libraries.

Head Office, 15, Brackley-rd., London, W. 4

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WANTED, Position as Manager, Floor Manager, or Instructor, for Skating Rink (married); wife could assist as Instructress if required; both excellent in plain and fancy skating; satisfaction guaranteed. Box 464, "The Era."

WANTED, Instructor and Instructress for Bexhill Skating Rink, Bexhill-on-Sea; must have own uniforms and be good skaters. Apply, MANAGER.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROBERT YELDING and FAMILY, now touring with the Continental Circus, will be at liberty Nov. 1 for one month only, with a number of first-class acts.

Wednesday, Bulkington.
Thursday, Atherstone.
Friday, Coleshill.
Saturday, Solihull.

WANTED Known, at liberty, TOM CULEEN, Equestrian Manager, Ringmaster; competent in all branches of the equestrian profession. All communications, 100, St. Walburgha's-road, Little Layton, Blackpool.

WANTED Known, the BIDDALL FAMILY are now at liberty to accept engagements after a successful tour; Male and Female Equestrians, Single and Double Horse Acts. Also Trick Horse. For particulars, apply JAMES BIDDALL, The Circus, Thurs., Helperby; Fri., Easingwold; Sat., Sheriff Hutton, Yorks.

WANTED TO BUY.

WANTED Known, I Buy any Kind of Musical Instruments and effects; also military music. Best price given. RAGGATT, 7, Regent-bridge, Manchester.

WANTED, a few Fancy and Character Costumes. MARSHALL, 18, Horton street, Halifax.

WANTED TO LET OR HIRE.

WANTED to Let, for rehearsals, concert parties, and dancing lessons, Hall, at Language Institute, 201a, High Holborn, W.C. 2s. 6d. per hour, including electric light, central heating, and use of piano.

WANTED, to rent or purchase, theatre, music hall, large hall, or cinema; any locality. Principals only. A. S., Box 599, "The Era."

WANTED, to Let, large hall for rehearsals, teaching functions; perfect piano and floors. MADDOX STUDIOS, basement (beneath Carter, Patersons), 6, Maddox-street, Regent-street, W.

WANTED, to Let, Good-class Plays. THEOPHILUS CHARLTON, Perm. Add., c/o "A.A."

PARTNERS WANTED AND FINANCIAL.

WANTED, Financial Partner to Invest £100 to £150 in First-class Repertory Company; excellent dates; can be seen playing; good investment. Apply, Box 746, "The Era."

MISCELLANEOUS.

WANTED, to Sell or Hire, for Revues, Circus, Films, or Carnivals, my wonderful Camel-Mare, "Alice." A Working Novelty, and a Picture of Equine Health and Beauty. Suggestions and offers. JOE BATE, Showman, Tipton, Staffs.

MUSIC HALL ARTISTS WANTED

18th Year.

WANTED, for Immediate Dates. Send Date List and Terms.

WILL DALTON FOR DATES.
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57, Parsonage-rd., Withington, Manchester.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

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WANTED, for Theatre Royal, Limerick, Turns for 3 days; Comedian or Ballet Concert, 15 minutes, about 3 artists; two houses nightly; matinées if required. Apply, stating full particulars, qualifications, and terms, to M. W. S., 35, King Henry's-road, N.W. 3.

WEST LONDON VARIETY AND CINEMA AGENCY, 57, High-street, New Oxford-street, W.C.2. Proprietor and Manager: Samuel Lee. 'Phone, Regent 1182.

WANTED, Variety Acts, all lines, who want to be seen in London, send date sheet, photos, and full particulars at once.

MUSIC HALL ARTISTS' WANTS.

WANTED, Nov. 1 and 15, Direct from India, the GREAT KARO. Funniest, cleverest, and most original man on earth, in an act crammed full of novelties and bubbling over with brilliant scientific, eccentric, mechanical, magical stunts that set the audience crazy with laughter and explosions of applause. Tons of novelty tricks new to England carried. Everything elaborate. Gorgeous stage display. Karo, the funny and marvellous Prestidigitateur, Tumbler, Equilibrist, Manipulator, Dancer, Juggler, Comedian. The Everything. Wire, W. MOHAMED, No. 1, A.B. Row, Birmingham.

WANTED, Engts. by LE-HURST, in a New Act. Coms., 44, Cemetery-rd., Southport.

WANTED, Monday next, by CLIVE WATTS, Comedian and Dancer. Wire, 25, Milton-road, Herne Hill, London, S.E.

WANTED, Monday next, also Nov. 8, "ARCULUS," bright, popular Musical Act; always a decided success. Wire, Palace, Wellingboro'.

WANTED, Monday next, onwards, by DICK ENSOR, Versatile Comedian. Wire or write, 38 St. John's Wood-park, N.W. 8.

WANTED, Monday next, and Nov. 8, The Masons. (Billy and Irene), in smart, clean comedy act, "What's Next?" H. A., 22, Railway-crescent, Cymmer, Glam.

WANTED, Nov. 8-15, Maro Duo, great comedy three. Bar act, clever and funny. This (B), Shirebrook. Next, Villers' Theatre, Sunderland.

WANTED, Monday next, between Darlington and Aberdeen. Miller and Phlora, Vocal Comedy Duo. Wire, HIPPO., Darlington, or 92, Model-pl.

WANTED, Monday next, ARA and NETTA, Acrobatic, Trick, and Comedy Cyclists. 40, Elizabeth-street, Liverpool.

KEEBLE and WELLS, the Ventriloquial Jesters.

WANTED, Monday next and various later. Coms., 15, Weltje-road, Hammersmith, W. 6.

WANTED, Nov. 1, 8, 15, by ATLAS-VULCANA TROUPE, in something new. P. add., Gosford Lodge, Fulham.

ARTICLES FOR SALE.

A PAIR OF HAWKES' Large Tympanies, in splendid condition, £30, or near offer. The DRUMMER, 3, Abbey-lane, Stratford, E. 15.

CONJURING APPARATUS, tables, ventriloquial figure. Bargain. Stamp. 134, Fairfax-road, Harringay, N. 8.

COSTUMES, etc., purchased for a modern drama. Also scenery. Apply, B. C. WRIGHT, 66, Victoria-st., S.W. 1.

CYCLE Roller Racing Act for Sale, on easy terms. Also Magic Lantern. K. A., 288, Brockley-road, S.E. 4.

CELLO, good model, £15. Call, 9-11.30 a.m., or after 7 p.m., at 20, Ailsa-road, St. Margaret's-on Thames.

(18th Year.)

DATE BOOKS. — Your engagements from 1920 to 1928, in compact pocket size, attractively bound in Art Leather Cloth, price 1s. 2d., post free. SMITH & ELLIS, 3, Falcon-street, E.C. 1.

FRENCH Horn, with 3 valves and case, with all the crooks. Only £4 10s. Apply, 19, Aylesbury-road, Walworth, S.E. 17

GRAMOPHONE, handsome 4ft. inlaid, hornless, £30 model, with records. £7 10s. 179, Brixton-road.

GRAMOPHONE, Mahogany, 30 Gns., Hornless, 4ft. Cabinet; motor plays 4 records; accept 12 gns. Approval willingly. 3, Aubert-park, Highbury Barn.

LIGHT Comedy Sketch for Music Halls, small cast, good leading part for light comedian, introducing piano and vocal selections.

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TWO Pantomimes, complete with scenery, dresses, props, &c. K. A., 288, Brockley-road, S.E. 4. 'Phone, 584 New Cross.

THE NAME THAT DRAWS.

VICTORIA CROSS

The Famous Authoress presents her London Company in a NEW PLAY, entitled:

THE GREATER LAW

Dramatised by the Authoress from her well-Known Novel.

The Play will be produced at the

OPERA HOUSE, BELFAST,

ON NOVEMBER 1.

Following dates include Glasgow, Tynemouth, Buxton, Harrogate, :: :: Southport, Burnley, &c. :: ::

WANTED, Nov. 22, Dec. 27.

Nov. 15, LONDON PRODUCTION
KENNINGTON THEATRE.

All Communications should be sent to—
LEON ZETLING, 17, Charing Cross Road, London, W.C.
A to Z Agency

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With a view to meeting the requirements of artistes, "The Era" has entered into an arrangement with a Competent Portrait Artist whereby our readers may obtain excellent portrait paintings from photos in oil or water-colour at very moderate cost.

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For particulars apply:—

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35, Wellington Street,
London, W.C. 2.

ARTICLES FOR SALE.

MUSIC LIBRARY. Great chance for musical directors; large library, composed of all the big works. Full orchestra, and most of them two piano parts. Can be seen any time by appointment, to M. D., 30, Ion-road, Benenham, Manor-road, Thornton Heath, Surrey.

ORIGINAL, INGENIOUS, attractive name, fit any place of amusement. Send P.O. 5s., "SCRIBENDUS," 58, Oxford-street, Swansea.

PANTOMIMES. First-class Pantomime Productions for sale or hire, including Aladdin, Bo Peep, Jack and the Beanstalk, &c. E. G. FALCON, County Theatre, Bedford.

PARTRIDGE.—Bells and Music for Orchestral, Military, and Brass Bands; also Cinema Organs. 32, Stockwell-road, S.W. 9.

PRINTING for Artists. Write, SALISBURY PRESS, Salisbury. (Mention this paper.)

SECOND-HAND Music for Sale. List sent on application; also Clarinettes, high pitch, A and B flat (Mahillon). Box 735, "The Era."

SET of 8 3in. Tubular Bells, on stand, £4. Set of 13 1½in. ditto, £15. Set of 8 Marimba Gongs, on polished oak stand, new, £10. Hawkes' Tubaphone, 2 octaves, in oak case, £6 10s. Glockenspiel, 2 octaves, in polished case, £3 15s. Xylophone, as new. 36 notes, £2 10s. Also one Celeste. All the above sharp pitch. Also one or two odd Side Drums, from 30s. C. BOYLE, Drummers' Supplies, 10, Gt. Newport street, Leicester-square, W.

SONGS, Dance Music, and Lyrics for performance and publication. BRIT. ART & PERF. SOC., 8 Oxford-terr., Hyde Park, W.

TRUNK, very large, finest American make; 3 trays; price £10. ROBERTS, 15, Yeoman's-row, Brompton-rd., S.W.

"EARTHBOUND" AT COVENT GARDEN.

THE UNSEEN WORLD FILM.

The eight-reel Goldwyn spiritualistic photoplay, "Earthbound," directed by Mr. T. Hayes Hunter, which was first seen at a trade show some three weeks ago, was presented before a distinguished company on Monday evening at Covent Garden Opera House. The film has proved a great success in New York and Chicago. This is probably partly due to the fact that there has recently been a revival of the interest in Spiritualism and the great question what happens after the soul has quitted its mortal habitation. The story itself is certainly calculated to make a deeper and more abiding impression than most sermons, however sincere and eloquent the preachers may be. Mr. Basil King, the author of the scenario, is careful to let it be known that "Earthbound" has "no theory to put over, no doctrine, nothing in the way of psychic propaganda."

It can be placed on record that Monday evening's production was received with a considerable amount of enthusiasm, and there was also deserved recognition of the remarkably fine acting displayed by all the principals, Naomi Childers, Flora Revalles, Billie Cotton, the child actress Wyndham Standing, Mahlon Hamilton Lawson Butt, and Alec B. Francis. The accompanying music was greatly appreciated, and the beautiful song, "The Return," written by Boyle Lawrence, and composed by Herman Darewski, was admirably rendered by a lady vocalist. Every credit is due to the art director, Mr Cedric Gibbons, and the photographer, Mr. Barlater.

DEATH LEVIES.

TO THE EDITOR OF "THE ERA."

Dear Sir,—In reply to the letter from Mr. Beresford Innes published in last week's "Era," I would like to point out that the balance-sheet of the A.A. accounts was published in the "Era" following the annual general meeting of the Association, and is now published in the A.A. Year Book. The publication of this book was unavoidably held over owing to the alteration of the rules, and copies can be had from the office, price 1s., or 1s. 2d. post free.

Mr. Innes asks for certain particulars concerning the death levies. Below will be found a chart which will explain the amounts paid out on death levies during the latter half of last year, and also the amounts which would have been paid out had all members paid their death levies in full. It is very much to be regretted that some members should owe such large amounts of money to the dependants of deceased members.

In the second column will be found the number of members at the time of each death; in the third the amount this represents in cash. The fourth column gives the number of members who have paid, and the fifth column the total amounts paid out.

Fred Gordon	4,253		£106	5	6	3,166	
Chas. Rock	4,320		108	0	0	3,140	
E. McLean	4,378		109	9	0	3,144	
H. Buckland	4,419		110	9	6	3,227	
Tom Craven	4,665		116	12	6	3,216	
W. S. Hartford	4,898		122	9	0	3,279	
Eric Bright	5,039		125	19	6	3,305	
Kitty Cartaret	5,207		130	3	6	3,323	
E. J. Arthurs	5,257		131	8	6	3,343	
C. F. Collings	5,332		133	6	0	3,353	
Marjorie Carpenter	5,416		135	8	0	3,375	
Aline Newell	5,456		136	8	0	3,367	
H. V. Yates	5,456		136	8	0	2,872	
Jerold Merville	5,456		136	8	0	2,846	
Sydney Valentine	5,456		136	8	0	2,838	
Hampton Gordon	5,578		139	9	0	2,795	
			£2,014	13	0		£1,364 14 6

		£79	3 0
		78	10 0
		78	12 0
		80	0 0
		80	8 0
		81	19 6
		82	12 6
		83	1 6
		83	11 6
		83	16 6
		84	7 6
		84	3 6
		71	16 0
		71	3 0
		70	19 0
		69	17 6

In the cases of Mr. H. Buckland and Mr. Edwin J. Arthurs, the total amounts due have not been paid out in full owing to legal difficulties still outstanding.

Members will greatly help the Association by the payments of death levies, and if every member will apply to the secretary for a nomination form for the death levy and fill in same very carefully in all particulars.

On 1920 death levies, the following amounts have been paid out so far this year:—

Feb. 18. Maud Millett	£70
Feb. 19. Lyston Lyle	70
Feb. 27. Henry Deas	70
Feb. 28. Alan Hunter	70
Mar. 13. J. H. Knowles	70
Mar. 21. Osmulston Riche	70
Mar. 21. Maud Shelton	70
May 12. John C. Nesbitt	70
June 5. Fred C. Imbert	70
June 28. Margaret Frame	70
July 21. Frank Jowers	70
Aug. 16. Frederick Hudson	70
Total death levy payments	£840

Yours faithfully,
ALFRED LUGG,
General Secretary.

Actors' Association,
32, Regent-street, W.1.
Oct. 25, 1920.

BIRTHS, MARRIAGES & DEATHS

DEATH.

LEE, BILLY.—In loving memory of my dear husband, who passed away this life Oct. 19, 1920, aged 29, at Rotterdam, Holland. "In the midst of life we are in death." Inserted by his wife, Bonita Lee.

AMATEURS IN ACTION.

SCARBOROUGH PHILHARMONIC SOCIETY.

Members of the Scarborough Philharmonic Society have been attracting large and enthusiastic audiences to the Opera House by their skilful and effective rendering of Gilbert and Sullivan's "Yeomen of the Guard." This society is rich in the possession of most effective principals, and the chorus, which has been brought to a high pitch of excellence by Dr. Ely, is a tribute to that gentleman's endeavours. Miss Dorothy Ashley as Phœbe Meryll, whose duty it is to be saucy and kissable, enacted the part most faithfully. Mrs. P. Antann as Elsie sings exquisitely, but the addition of a little more "pep" to this ebullient character would have undoubtedly aided towards the effect of the rendering. Mr. Groves filled the part of Deputy Gaoler as to the manner born, and showed unmistakably his possession of the artistic temperment. Jack Point was creditably sustained by Mr. Chas. Goodrick. Fairfax, by Mr. Hart, was very commendable. Miss Minor, the Dame Carruthers, only lacked boldness, otherwise her contribution was very effective.

THE ESMOND DRAMATIC CLUB.

One of the first amateur dramatic societies in the field this season is the Esmond Dramatic Club, who put up an excellent show at Cripplegate on the 19th. The pièce de résistance was that good old hardy farce of Sir Francis Burnand's, "Mrs. Ponderbury's Past." The piece was brightly played. Mr. Hugh Keen worked with untiring energy as that frankly impossible character, Matthew Ponderbury; whilst Miss G. Worth Daffern was duly imperious as his overbearing "better half." Mr. C. Norton Attwater cut a fine virile figure as the "juvenile," Mervin Thorp, Mr. Norman Temple was a bluff and breezy (almost too much so) Capt. John Rumford of the Senior Service; and Mr. C. Arthur Harris did all that was possible for the effeminate nincompoop, Hyacinth Grayling. Miss F. E. Packington looked sweetly pretty and acted brightly as Ethel Penniston, and mention must be made of Mr. G. H. Young and Miss Florence Fairbrother, as Sir Rover Baring and Lady Baring respectively. The real gems of the acting came, however, from Miss Helen Henley and Mr. Wilfrid H. Reed. Miss Henley not only played briskly, but also managed to convey very clearly that Madame Polacca Mojeski was not quite a lady; and as for Mr. Reed, his enactment of the manservant Peter was one of the drollest pieces of comedy work we have seen on the amateur stage. "Mrs. Ponderbury's Past," which was produced by Mr. Malcolm Morley, was preceded by a sound performance of Sir S. W. Pinero's popular sketchlet, "Playgoers." During the evening several well-contrasted morceaux were tastfully played by the London Bijou Orchestra, under the direction of Mr. Walter Salter.

ONCE A WEEK PLAYERS.

"SHORTAGE."

Light Comedy, in Three acts, by Wilfred T. Coleby, Produced by Lena Ashwell's Once-a-Week Players, at the People's Palace, Mile End, E., on Wednesday, Oct. 20.

George Vye ..... Leslie J. Banks
Angela Vye ..... Doreen Whitten
Lady Elizabeth Vye ..... Hilda Sims
Ronald Lowe ..... Julian D'Albie
Edwin Shayler ..... Reginald Nugent
Walford ..... Frederick Irving
Rev. Ambrose Valpy ..... H. St. Barbe-West
Gerald Nixon ..... Frank Lovett
Edith St. Claire ..... Yvette Pienne
Penelope March ..... Esmé Church

George Vye marries a wife who "simply cannot" abandon her career as a scientist, and he is shocked to learn she is part author of a volume which deals with certain diseases; and as she refuses to obey his behest and settle down as a staid, matronly wife, and he considers he has a duty to perform, namely, to pay attention to the shortage which will inevitably arise in consequence of the waste of life in the war, he decides they must part. Divorce is the inevitable corollary, and this gives rein to many cynical witticisms at the expense of the divorce laws.

A cousin "far removed," Edith St. Claire, promises to aid him in his desires, even to the extent of marrying him; but when the divorce is obtained Vye finds he has been twice thrown over in one day, for he learns that Edith a few days before had married an old lover, and therefore cannot marry him. On the other hand, Penelope March had always loved Vye, but this had not interfered with her good wishes for Vye's happiness, and she completes it after many sacrifices. Vye's friend, Ronald Lowe, acts honestly throughout and rewards Angela Vye with a good man's love. The last act sees the clearing up of a tangled skein, and the problem of shortage is satisfactorily settled apparently for the near future.

Mr. Leslie J. Banks, as George Vye, assumed the part of a member of the aristocracy in the most amusing manner. Miss Doreen Whitten presented a pathetic figure as the wife torn between love and duty, and won for her a sympathetic interest. Vye's friend, Ronald Lowe, was an upright, manly character in the hands of Mr. Julian D'Albie, and Miss Yvette Pienne was a [illegible] girl, having little appreciation of the realities of life, in her part as Edith St. Claire. The two conniving solicitors, Mr. Frank Lovett, as the grave fashionable man of the world, and Mr. Reginald Nugent, the family man of law, who acted for Vye against his better judgment, could not have been better played. Miss Hilda Sims as Lady Elizabeth Vye was a stately figure and acted impressively. Mr. Frederick Irving as the butler played the character excellently, and Mr. H. St. Barbe-West was a typical person. Miss Esmé Church, in the difficult character of the self-effacing Penelope March won all hearts by her sympathetic treatment of the part.

OPERA AT THE SURREY.

The Surrey Theatre on Monday night was no place for the pessimists and croakers who aver that opera outside the West End of London simply cannot be done, and that the audiences are of a negligible quality. This fine old house was simply packed from floor to ceiling when the conductor took up his baton and the orchestra played the National Anthem. This season of opera in English, which is of eight weeks' duration, is controlled by the National Opera Co., Ltd., who have acquired and reorganised the very successful Fairbairn-Miln Opera Co. The work selected for the opening night was Charles Gounod's ever-popular masterpiece, "Faust," and everybody concerned is to be most heartily congratulated upon a triumphant presentation. To see Mr. Harry Reynolds as Mephistopheles makes one realise that here is an ideal Prince of Darkness, forceful without being melodramatic. He was in magnificent form vocally, and he has never done anything better than his invocation to the shades of night in Marguerite's garden. A first-rate performance was that of Mr. Ernest Le Clerc, as Faust; he has a very fine voice, and once he overcame his initial nervousness, he did exceedingly well. In Miss Eleanor Felix was seen a Marguerite new to audiences at this house; she also was nervous at the start, but her rendering of the "Jewel Song" made full amends. Popular Miss Mabel Carran was as delightful as ever as Siebel, whilst Mr. Andrew Shanks was a manly, handsome figure as Valentine.

PUBLIC APOLOGY.

To the Musical Profession.

DE WOLFE'S.

PUBLIC APOLOGY

To the Musical Profession.

Inasmuch as the letter-box of our MAIL-ORDER Department at 157, WARDOUR ST., W. 1, was "performed on" in the early hours of Saturday morning last by an ARTIST of wonderful dexterity of **touch and technique** in the profession of "light-fingering," please note:—WE ask our numerous Customers to accept this APOLOGY for our inability to attend to the MAIL ORDERS that we should have received by FIRST POST on the 23rd inst., and kindly to communicate with us immediately, as unfortunately for them and us, Saturday always brings us Record Weekly Orders.

DE WOLFE'S.

Specializing in Continental Editions of ORCHESTRAL MUSIC.

157, WARDOUR ST., W. 1.

LONDON SUBURBAN THEATRES.

WIMBLEDON THEATRE.

"Little Women," as produced at the New Theatre, is being presented here this week by Mr. William Holles's clever company. The dramatisation of this once popular story of the lives of those four sisters, Meg, Joe, Beth, and Amy, who lived in the 'sixties over in Concord, America, with their love-making, their happiness, their sadness, is both interesting and entertaining. The pathetic scene of Beth's death is possibly the most striking episode, and the human touch brought tears to the eyes of many spectators, while they laughed unrestrainedly at the jovial antics of Laurie, the mistakes in diction of Amy, and the boyish ways of the lightful Jo. Miss Ailsa Grahame, who played the part of the story-writing, wayward, but good-hearted Jo, is deserving of warm praise for her natural, bright and sincere rendering of the character. Miss Jane Comfort was a pretty Meg; Miss Muriel Randall very sweet and frail as Beth, and Miss Allona Stafford very pleasing as the artistic Amy. The father and mother of the loving quartette were excellently portrayed by Mr. Frank Melloc and Miss Molly Tremaine, and special praise must be accorded to Miss Phyllis Manners for her acting as Aunt March. Mr. Brian Lever was quite an acceptable lover as John Brooke; Mr. Oswald Lingard capital as the jovial Mr. Lawrence; and Mr. John Hamilton splendid as Laurie. Miss Lilian Mason was very amusing as the old servant, Hannah.

WINDSOR NEW THEATRE ROYAL

Mr. Martin Henry's company are this week giving a finished representation of "Mr. Wu." The piece is well mounted and appropriately dressed. In the title rôle Mr. Edmund Kennedy plays with strength and conviction, and shows exceptional talent; praise is also due to Mr. W. A. Mackersey, who gives a natural impersonation of the narrow-minded Robert Gregory. Mr. A. Bell ably sustains the part of the thoughtless and selfish Basil Gregory; Holman finds a vigorous and satisfatory exponent in Mr. Roland Daniel; and Mr. Deric Zoya was well suited as Carruthers. In the rôle of Mrs. Gregory, Miss Cynthia Fane is seen to advantage. Miss Evelyn Taylor makes a charming Nang Ping; and all the other parts are capably handled.

OLD COMEDY AT OLD VIC

"THE SCHOOL FOR SCANDAL."

Rarely, we imagine, has Sheridan's famous comedy been so thoroughly appreciated as it was on Monday night by the crowded house at the Old Vic. It was an excellent production in every way. Apart from some fine individual pieces of acting, the ensemble was good, and the whole play showed signs of a careful production by Mr. Robert Atkins. Mr. Frederick Harker played well as Sir Peter, and a delightfully fresh and coquettish Lady Teazle appeared in the person of Miss Mary Sumner. Miss Ethel Harper made an outstanding success as Lady Candour. The part of Joseph Surface was well played by Mr. Ernest Milton, and his brother Charles was a most lovable young rake in the hands of Mr. Cyril Sworder. Crabtree, most arrant of fools, was played for all the part was worth, and perhaps a little more by Mr. Andrew Leigh; and Sir Benjamin Backbite was capably taken by Mr. Neil Curtis. Mr. J. Smith Wright as Sir Oliver, Mr. Ernest Meads as Rowley, Miss Florence Saunders as Lady Sneerwell, and Miss Doris Buckley as Maria all did well. In the smaller parts Mr. D. Hay Petrie is to be congratulated upon a delightful and individual piece of work as Moses, and Mr. Maxwell Wray for his acting as Trip.

NEW COMPANIES REGISTERED

DULWICH PAVILION, LTD. — Regd. Oct. 19. 34 and 36, Oxford-street, W. 1. To acquire and carry on the business of theatre, cinematograph, and public hall proprietors. Capital, £15,000, in 15,000 shares of £1 each, ordinary. Directors: E. J. Hansley, 6, Hanover-square, London, W.; H. W. Wright, 147, Lenten-boulevard, Nottingham; J. W. Harding, 130, Harlaxton-drive, Nottingham.

EXCELSIOR HALL, LTD. Regd. Oct. 16. Oxford House, Mape-street, Bethnal Green, E. 2. To carry on the business of cinematograph proprietors. Capital, £12,000, in 12,000 ordinary shares of £1 each.

GEORGE CLARK PRODUCTIONS LTD.—Regd. Oct. 21. 57½, Old Broad-street, E.C. To acquire and carry on the business of manufacturers of cinematograph films and producers. Capital, £50,000, in 50,000 shares of £1 each. Directors: G. A. Clark, 96, Park-street, W. (chairman); G. P. N. Newall, 213, Ebury-street, S.W.; S. M. Johnson, 18, Nassau-street, W.

LEAMINGTON PICTURE HOUSE, LTD. — Regd. Oct. 20. 41, North John-street, Liverpool. To carry on the business of cinematograph hall proprietors. Capital, £12,000, in 12,000 ordinary shares of £1 each. Directors: A. R. Baldwin; T. J. Lee; E. F. Latarche; A. Draycott, Angown, Prenton, Birkenhead.

NEPOS, LTD.—Regd. Oct. 14. 18, St. John's-road, South Norwood, S.E. 25. To acquire and carry on the business of manufacturers and dealers in cinematograph films. Capital, £5,000, in 1,500 preference shares and 3,500 ordinary shares of £1 each. Directors: G. M. Copping, 164, Selhurst-road, South Norwood, S.E. (chairman); A. M. Anderson, 10, St. George's-mansions, S.W. 1; A. A. Strong, 70, Grace-church-street, E.C. 3.

WELCOME CINEMAS, LTD. — Regd. Oct. 16. To carry on the business of cinematograph entertainers, &c. Capital, £530, in 500 ordinary shares of £1, and 600 deferred shares of 1s. each. Directors: W. S. Sheeler, Kenmere, Ravens-road, Shoreham-on-Sea; W. H. Randall, 47, Bishop's-mansions, Bishop's-park, S.W. 6; R. G. Morgan, 3, Sunny-gardens, Hendon, N.W.

Patrons of the Royal Lyceum Theatre, Edinburgh, will be sorry to part with an old friend in the person of Miss Lily Whitehead, whose uniform courtesy in the discharge of her duties at the box office has been appreciated by all frequenting the theatre. Miss Whitehead is leaving for Wellington, New Zealand, and her numerous friends subscribed to present her with two cabin trunks, a travelling rug, and a very substantial cheque. She leaves Edinburgh with the best wishes of her many friends and admirers.

SEVEN NIGHTS IN LONDON.

Play, in Three Acts, by Miss Aimée Grattan-Lyndes. Produced at the Maidenhead Hippodrome, on Monday, Oct. 25.

Lord Keith Mannington ..... Mr. David Leslie
Hon. Cecil Mannington ..... Mr. Bert Pemberton
Jim Jukes ..... Mr. Bert Reynolds
Napoleon Triggs .. Mr. Paul Courtnay
Lady Evelyn Quest ..... Miss Winnie Rousby
Mama Brown ..... Miss May Rosine
Lulu Brown ....Miss Holly Haslewood
Birdie Brown ....Miss Maud Lambert

The latest production staged by those two successful theatrical impresarii, Mr. Walter Saltoun and Miss Aimée Grattan-Clyndes, may be described a complete triumph. "Seven Nights in London," from the prolific pen of Miss Aimée Grattan-Clyndes, is a play teeming with thrilling incident, and having, moreover, a well-connected plot. It relates to the history of seven eventful nights spent by one Birdie Brown, in the great metropolis. Birdie is a delightful little cockney, a veritable product of the London streets. Although her entry into the Mannington ménage may not be made under the most auspicious of conditions (she comes there as Cecil Mannington's mistress), she manages to right all the wrongs in that aristocratic household, and within the short space of a few days. Her principal achievement is to rout, with great effect, Lady Evelyn Quest, a society adventuress, who holds Lord Keith Mannington in her toils. This is effected in a thrilling scene. Lady Evelyn, in a drunken frenzy, flourishes aloft the incriminating document; a lighted candle is skilfully applied to it by Birdie, and the compromising evidence against Lord Keith is gone for ever. This effective episode is but one of the realistic incidents in which the play abounds, and at the end happiness for Birdie and her adopted sister, Lulu, the former marrying Cecil and the latter pairing off with Lord Keith. The Maidenhead audience positively revelled in "Seven Nights in London."

The skilful authoress was capitally served by the company. As the warm-hearted Birdie Brown, Miss Maud Lambert scored an absolute triumph. All the delightful roguery, all the cockney mannerisms, and where necessary, all the pathos of the part were there. Miss Holly Haslewood was a tender and wistful Lulu Brown. Miss May Rosine an effective Mama Brown; whilst Miss Winnie Rousby was duly and imperiously wicked as Lady Evelyn Quest. The gentlemen were just as good. Lord Keith Mannington was sympathetically played by Mr. David Leslie; Mr. Bert Pemberton imparted the appropriate light-comedy touch to his embodiment of the Honourable Cecil, and Mr. Bert Reynolds was duly repulsive as the aggressive crook, Jim Jukes. Nor must we forget a clever piece of character work put in by Mr. Paul Courtnay as the hunchback, Napoleon Triggs, who is wrongly accused of the murder of Mama Brown. "Seven Nights in London" promises to be a big success; on Monday it was received with the utmost enthusiasm.

THE OPERA CONTRACT.

The opera contract, the draft of which has now been issued by the Actors' Association, differs in essential points with the Valentine Contract already in use. Rehearsals are to be paid for at the same rate, but provisions are added governing rehearsals after the commencement of the season. The clauses dealing therewith are as follows:—

(a) Rehearsals with Orchestra.—If the rehearsal shall be called with orchestra, the artists shall rehearse for three hours.

(b) Dress Rehearsals.—A dress rehearsal with the orchestra shall continue until such rehearsal is finished, always provided that such rehearsal shall not exceed four hours. If it does exceed four hours, the management shall allow a break of half an-hour and provide a meal, or pay to the members of the chorus and ballet the sum of 2s. 6d. to cover the cost of such meal.

(c) Afternoon Rehearsals.—No rehearsal shall be called in the afternoon if a morning rehearsal has taken place, except by payment of 5s. per rehearsal per member.

(d) Matinée Days.—No rehearsal shall be called on a matinée day except by special agreement, and payment of 5s. per member per rehearsal.

(e) Rehearsals During Performance.—No rehearsal shall take place except by special agreement and payment of 5s. per rehearsal per member.

(f) Sunday Rehearsals.—No rehearsal shall be called for a Sunday except by mutual agreement, and should such rehearsal take place, it shall be paid for at the rate of £1 per member per rehearsal.

(g) Probationary Members.—Notwithstanding the provisions of Clause (5), sub-clauses (a) (b) (c) (d) (e) and (f) hereof such members shall be required to rehearse at any reasonable time, at the discretion of the manager, until they know the repertoire, but shall be paid for all rehearsals on the terms hereinbefore-mentioned.

The weekly salary is to cover a number of seven performances, all over to be paid at the rate of one-seventh.

The minimum salary for chorus ladies is to be £3 10s. and for male chorus, £4. The minimum for ballet is £3.

SUNDAY MATINEE OF "HENRY V."

Dear Sir,—The above matinée has been repeatedly alluded to in the Press as a deliberate step towards making Sunday theatrical performances the rule rather than the rare exception.

The Council of the Actors' Association sincerely hope that such is not the case and have notified Mr. Bourchier and Mr. Bridges-Adams that they wish to register an emphatic protest against any attempt to make Sunday theatrical performances a general institution until the actor is protected by legislative enactment from the grave abuses which would be certain to arise under such conditions.

As the performance in question is being given for a charity, and as no doubt the theatrical charities will benefit thereby in accordance with the rule laid down some time ago, we hesitate to do more on this occasion than register a protest against the principle of Sunday theatrical performances, but if it should appear that there is any danger of Sunday theatrical performances, Shakespearean or otherwise, becoming a general practice, this Association will take all possible steps to prevent such an innovation unless and until the actors' interests are suitably protected.—Yours faithfully,

ALFRED LUGG.

The Actors' Association,
52, Regent-street, London, W.1,
October 26, 1920.

"OH! LAUGH."

Musical Burlesque-Revue, in Five Scenes, by Harry Slingsby; Produced, for the First Time in London, at the Elephant and Castle Theatre, Monday, Oct. 25.

Billy ..... Billy Caryll
Charlie ..... Billy Rutherford
Hilda ..... Hilda Mundy
Harry ..... Harry Kynman
Betty ..... Betty Moare
P. C. Weaver ..... Charles Weaver

A bright and cheery entertainment is that presented at this popular house this week, and the many comic interludes, tuneful numbers, and brisk dialogues, gave satisfaction at each performance on Monday.

"Oh, Laugh!" introduces Billy and Charley, two up-to-date knuts. The former, by reason of his dissipated habits, is turned down by his sweetheart, Hilda. The amusing episodes that occur in his career, including his début on the lawn of a country mansion, then the stage-door of a fashionable theatre, the interior of a blacksmith's shop, and the famous West End "Rose Club," where "all are dressed up and nowhere to go," furnish scope for the introduction of plenty of musical numbers and dancing.

The chief numbers that call for praise are those sung by Mr. Harry Kynman, who gave "Swanee, I Love You," with a rousing chorus; Mr. Kynman also highly pleased, in association with Miss Betty Moare, in "Let Bygones Be Bygones." Miss Hilda Mundy was excellent in her clear rendering of "I'm Not That Kind of a Girl," and Miss Betty Moare gained plaudits for her song, "City of Laughter, City of Tears."

Mr. Harry Slingsby's company enter fully into the riot of fun. Billy Caryll was the life and soul of the show as the irrepressible Billy, the flirt, the village blacksmith, and other characters. He was well supported by Mr. Billy Rutherford as the more amenable Charlie, and the smart horse-owner. Messrs. Ike Bend and Charles Weaver caused roars of laughter as "The Horse" in the village blacksmith's shop. To Miss Hilda Mundy praise for her pleasing turns as Hilda and The Lady, and especially the Runaway Girl. Mr. Harry Kynman was capital as a simple country curate, and distinguished himself as the singer in the Tabs scene. Miss Betty Moare was good as Betty, and Miss Dulcie Leon admirable as Eliza Salt, while Mr. Charles Weaver was a very comic and obtuse village bobby.

Mr. Neville Lock looked after the musical arrangements as Mr. Harry Slingsby's chef d'orchestre, and Mr. A. E. iVncent was his stage director.

MANCHESTER LITTLE THEATRE.

The Little Theatre, Manchester, opened its season on Monday at the Houldsworth Hall, Deansgate, with two translations from the French, "A Caprice," by Alfred de Musset, and "The Veil of Illusion," by Georges Clemenceau.

"A Caprice."

M. de Chavigny ..... Godfrey Craven
Mathilde ..... Daisy Race
Madame de Léry .. Amy Buxton Nowell
François (a servant) ..... V. Hadfield

In "A Caprice," translated from the French by Lily Tians, we find Mathilde in her boudoir, sentimentally apostrophising a red purse which she has been secretly making for her husband, M. de Chavigny, of whose continued love for her she is timorously doubtful. By a coincidence de Chavigny comes home this evening with a blue purse, which he confesses has been given to him by a lady. She endeavours, in her jealousy, to persuade him to give it to her; but, ignorant of her purpose, and as a man of the world a little impatient of the sentimentality she would thrust upon him, he goes forth to keep an appointment at a political function. An intermediary, in the person of the bright and witty Madame de Léry, serves to carry on the theme, and to devise a method of bringing de Chavigny eventually to accept the purse and recognise his wife's affection; but it is all so tediously long that even the brightest moments of the comedy grow wearisome. The mode of the De Musset period of the drama is, to be frank, out of date for modern playgoers, be their zeal for art ever so sincere. The piece, however, at length ends happily, and it was very cleverly played, especially by Miss Amy Buxton Nowell as Madame de Léry, and Miss Daisy Race as Mathilde.

"The Veil of Illusion."

Chang-I, a mandarin ..... Frederick Carlton
Tou-Fou, a mandarin ....F. E. Doran
Li-Kiang, a mandarin..George H. Pye
Wen-Su, son to Chang-I ..... Edward Wright
Chow, a convict ..J. Edward Roberts
Li-Lao, the Emperor's messenger ..... Charles Phillips
Si-Chun, wife to Chang-I ..... Stella Mary Pearce

"The Veil of Illusion," the translation being by David Isaacs, was done for the first time in English. It is a long glorification by the blind mandarin, Chang-I, of his wife and friends and young son. For a Chinaman he is extraordinarily beneficent. The veil of his blindness serves for his wife, friends and son to set up the illusion of happiness in which he lives. Here again the fault of the piece is its inordinate length. It would seem that a Chinaman needs only to be blind and trustful in order to be deceived wholesale by his kith and friends. One friend, Li-Kiang, claims part authorship of the seventeen thousand poems he has written, based on the graces of his wife, and consequently half-share of the Emperor's reward. Another friend, Tou-Fou, takes the first opportunity to seduce his willing wife, Si-Chun. A convict whom he has befriended, and whose release he obtains, creeps back to rob him: while his dutiful and respectful son, in the moment of the sudden restoration of his sight, he observes to be engaged in trying on his robes and mimicking his affected movements. The disillusion of Chang-I is nearly all anti-climax, but the audience stood it with commendable patience, and gave to the actors the appreciation they deserved. Mr. Frederick Carlton was especially commendable as Chang-I.

JOHN SYDNEY

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"THEY'LL NEVER KNOW ME IN OLD DAHOMEY"

AND

"MY HOUSE IS HAUNTED"

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"The Chinese Honeymoon."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. W. Lothian Gilbert.—Robert Reilly, in musical tableaux; Fairbanks and Lang; Two Original Gothams; McLean and Attail, entertainers; Damorski, lady violinist; Rowland Hill, comedian; The Tossing Testras, balancers; and pictures.

PALACE.—P., Tivoli (Aberdeen) Ltd.; A. M., Mr. Alex Lamont.—The Diving Belles, Four Royal Scots, David Stewart, vocalist; Sandy Hook, comedian; Gordon and Adams, in comedy conceptions; The O Mins Three; and pictures.

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—The Boon Boys and Doris head a capital bill with a smart speciality act. Brnie Ream, at the piano; Harry Leslin, manipulator of Indian clubs; Melt and Bray, eccentric comedians; Hill and Dale, entertainers; The Edgars, speciality artists; and Eric Randolph, the vagabond tenor-vocalist, comeplete.

Boots, The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—Mr. J. B. Malone's company is here with the musical farce, "Who's Hooper?" The leading artists include Messrs. W. Thomas as Hooper and Miss Gwen Kinross as Nancy Rudd.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—The chief turn here is Pattman and his £2,000 organ, the great musical sensation of the day. The well-known organist is assisted by Miss Minnie Rigby, dramatic soprano. The programme also includes Emmie Ardwick in character studies; Albert Latine in Dutch characters with dances; Ban Said, Algerian conjuror; Pan and Girls in acrobatic dancing; and Norman Carrol, versatile comedian.

Boots, The Chemists, 140, Old-square.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. E. Evans.—Mr. Hubert Woodward presents "The Girl in the Taxi," with Miss Trixie Richmond in the cast.

TIVOLI.—L., Signor Pepi; M., Mr. J. G. Johnson.—Armstrong and Howarth, the Benedetti Bros., George Adams, Joyce Lyn, Tom Dewson, Alex. Liddell, and The Woodwards.

BATTEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Percy Leonard; Mus. D., Mr. A. E. Hirst.—Mr. J. Bannister Howard presents "The Silver King."

BEDFORD.

EMPIRE.—P., Blake Bros. (Theatres), Ltd.—Chris. Victor's Six Esmes, in novelty act, and pictures.

Boots, The Cnemists, Harpur-street; 5, St. Marys-street.

BIRKENHEAD.

THEATRE ROYAL.—S. P. & M., Mr. W. W. Kelly; A. M., Mr. Hal Lloyd.—Mr. Kelly's company in the popular play, "A Royal Divorce," is again delighting crowded houses here. Miss Edith Cole (Mrs. Kelly) gives a powerful rendering of the Empress Josephine, receiving admirable support from Mr. Alexander Marsh as Napoleon.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neil; Mus. D., Mr. A. Workman.—St. Juste and Higgins (the King's jesters) are prominent with their clever entertainment, as also is Johnson Clark, an excellent ventriloquist; Rex Bolton, the popular comedian, is a favourite; and a strong combination also includes Frank Foy, Harold Moss and Isabel Moachah, Lysbeth Leigh and Joan Maude, Molly McCarthy, and Brown's Royal Bioscope.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Scott and Whaley, the popular comedians, are on a welcome return visit; Marcelle and his unique partner are also an interesting turn; and other conspicuous successes are achieved by Frank Benson, The Four Maxwells, Alfred Leonard, Madge Browne, Will Gardner, and George Durrant.

Boors, The Chemists, 239-241, Grange-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—Messrs. Macdonald & Young present "Paddy the Next Best Thing."

GRAND.—P., Bolton Theatre and Entertainments Co. Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf. Booth.—Talbot O'Farrell, The Keystones, Olma Wari, Rebe Kesslova, Gwen and Jay Highley, Josephine Langley, Fred Fitzroy, Flying Reos.

HIPPODROME.—P., Bolton Theatres & Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Frank Shelley.—The P.P. Productions presents "Sporty Boyce."

Boors, The Chemists, 29-31, Knowsley-street, 139, Derby-street.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—Lew Lake's "Sons of the Sea" is paying a welcome return visit. The popular Bob Stevens as 'Erb heads the cast.

BOURNEMOUTH.

THEATRE ROYAL.—Sole P., Messrs David Allen & Sons; Sole L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—Macdonald & Young's new musical comedy, "The Purple Lady," is being presented at one or two towns prior to London production, and Portsmouth is fortunate in being favoured with a visit. The company is a first-class one, the clever principals including Walter Passmore, George Hassall, and Miss Aimee Bebb. Equally favourite artists are David Miller, E. Lenis Bradfield, Josephine Easte, Billy Browne and Hilda Guiver.

Boors, The Chemists, 108, Commercial-road; 76-78, Old Christchurch-road; 50, Charminster-road; 302, Holdenhurst-road; 20-22, Southbourne-grove.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. E. Oram.—"The Circus Queen," a new-style entertainment, is the attraction here for the week.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"The Choice."

PALACE PIER.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. W. Pickard.—The new light farce, "By All Means, Darling."

WEST PIER.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crappe.—"Tantalising Tommy."

GRAND.—P., Mrs. Kimberley; G. M., Mr. Frank Lisjon; Mus. D., Mr. T. Parsons.—The musical farcical revue, "She Slipped."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 83, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. Johnson.—"Certainly, Not!" presented by J. Cameron, is the attraction here.

Boors, The Chemists, 23-30 Queen-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred Watson.—Macdonald and Young, in conjunction with Gilbert Miller present the comedy, "The Naughty Wife."

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Millie Gold, the ideal boy; Dotty Lang, versatile comedienne; Nellie O'Last, vocalist and instrumentalist; The Irene Trio, in song and dance; Joe Cookson, modern ventriloquist; Will Arley and Mlle. Alya, the comedy jugglers; Mollie Baldwin and Maisie Sterling, the renowned duettists.

Boors, The Chemists, 161, High-street; 1, Lichfield-street; 154, Station-street.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—Murray King and Clark present "Carnival."

HIPPODROME.—L. & M., Mr. Allan Milton; R. M., Mr. James Pilkington; Mus. D., Mr. Beg. Goddard.—Tom Taylor, the rustic musical marvel, pictures, &c.

THE PICTURE HOUSE.—P. & M., Mr. Allan Milton; Mus. D., Miss E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5, evenings (continuous), 6.30 to 10.30.

Boors, The Chemists, 45-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern; J.P., D.L.; Asst. M., Mr. P. H. Adams; Mus. D., Mr. I. Gilby Briggs.—George Edwardes' company, under the direction of Robert Evett, in "A Southern Maid," including Alfred Wellesley as Walter Wex.

PLAYHOUSE.—P., Cambridge Picture Playhouses, Ltd.; G. M., Mr. George Haddon.—Jack Allen, ventriloquist, and pictures.

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—Wilson Benge and company, including Sadie Smith, are playing "The Cowboy's Wedding" for five nights. On Friday evening "Safe Home Again" is billed.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—The new musical play, "Sunshine of the World."

PLAYHOUSE. — M. D., Mr. Clifford Hamilton.—A Shakespearean programme is the attraction.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchinson; Mus. D., Mr. David Griffiths.—Horace Jones and Partner, George Mozart, Jen Latona, Jack Thomas, De Busse, Barts Trio, Bale Family, Pyne and Hurley.

Boors, The Chemists, 36, Queen-street; 31, Albany-road; 118, Cowbridge-road, Canton.

CASTLEFORD.

QUEEN'S VARIETIES.—P., Castleford Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—Riston and Partner, entertainers; Nellie Joyce and Syd Shields, dancers; Harpe and Harper; Corn and Neil, comedy acrobats; Seth Lawn, comedian; Les Zasmas, gymnast.

CHESTERFIELD.

CORPORATION.—G. M., Mr. T. J. Welchman.—Taylor Platt's company in "Billeted."

HIPPODROME.—P., Hippodromes (Chesterfield), Ltd.; G. M., Mr. F. J. Welchman.—Mr. Percy Leonard presents "Oh La La."

Boors, The Chemists, 21, Market-place.

CIRENCESTER.

BINGHAM THEATRE.—Dudley Harcourt's season. Terence Maxwell and Kenneth Hargreave present Lillian Hallowes in "The Second Mrs. Tanqueray."

COATBRIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainers, Ltd.; A. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Mr. A. D. McFarlane presents "Dinky Darling" revue.

EMPIRE.—P., Coatbridge Picture House, Ltd.; A. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—The Brisbane Trio, instrumental, vocal, and dancing act; Dave Miller, eccentric dancer; Egan and Peel, Scotch comedy sketch; and pictures.

CORK.

OPERA HOUSE.—M., Mr. Frank J. Pitt.—Messrs. Macdonald and Young present "The Boy."

DARWEN.

HIPPODROME.—P., Mr. John Holgate; M., Mr. J. L. Connor; Mus. D., Mr. W. G. Chapman.—Robt. Courtneidge's company, in "The Man From Toronto."

DEVONPORT.

HIPPODROME.—M., Mr. E. Harper.—Arthur Bourchier's principal company in "Scandal," under the direction of Arthur Hardy.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—This week Messrs. Macdonald and Young present "The Cinderella Man."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield. — This week: Haley's Juveniles, vocal and dancing; Jack Boote, comedian; Mlle. Nadje, in song, patter, and athletics; Alfonzo, feet equilibrist; Enardo Bros., comedy gymnasts; Teddy Strean, comedian; Foster Kershaw, comedian.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., the Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. B. Dobney.—Mr. A. C. Beattie presents "Miss Lancashire, Limited."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—"Snow in the Desert" and D. W. Griffiths' photo-play, "Broken Blossoms."

Boors, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—Messrs. B. C. Mitchell and W. E. Frost's Productions, in the novelty musical revuette, "Fruit Salad."

Boors, The Chemists, 11, Cannon-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray, King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. L. Seymour.—The Eastbourne Amateurs, in "The Duke of Killicrankie" and "His House in Order."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Pettgen.—Mr. Clifford Heatherley's company, including Miss Violet Vanbrugh, in "Trimmed in Scarlet."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. Jack Goodson's company, in "Hullo, America!"

DEVONSHIRE PARK.—M. & Secretary, Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Mr. Evelyn Thomas; also Mr. Charles Heslop and company, in "Vogue."

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

EXETER.

THEATRE ROYAL.—P., Exeter Theatre Co., Ltd.; C. and M. D., Mr. E. J. Donville; A. M., Mr. Percy Dunsford.—Messrs. Platt and Gwenn present "Three Wise Poots."

Boors, The Chemists, 53, High-st.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Bewart C. Potter.—Arthur Bourchier's company present "The Crimson Alibi."

Boors, The Chemists, 12, Rendezvous-street; 61, High-street.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mr. Albert Smith.—On Monday, Tuesday, and Wednesday, "Yes Uncle" paid a return visit, under the management of Mr. T. C. Wray.

Boors, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., J. R. Poole, Esq.—Messrs. Macdonald & Young's company, in conjunction with Gilbert Miller, present the popular "Daddy Long-Legs."

HIPPODROME.—P., Messrs. Gloucester Hippodrome Co.; R. M., W. Edward, Esq.—The revue, "I'm Surprised," is here, and the company, Mr. H. Belton's. The cast includes Billy Danvers, Arthur Wilmer, Bert Hilton, Peggy Page, and Stella Esdale.

Boors, The Chemists, 139, Westgate-st.; 94-95, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. Wright; Mus. D., Mr. James Murchie.—Marris and Stella present the Brothers Hanaway in the musical comedy burlesque, "Oh, I."

Boors, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES.—M. D., Counc. F. H. Curry; A. M., Mr. S. Hawdon; Mus. D., Mr. J. Bingley.—T. C. Wray, Ltd., present "Baby Bunting."

PALACE THEATRE.—M., Counc. F. V. Walford; A. M., Mr. T. Stevens.—C. H. Charlton, illusionist, assisted by Marion Browne and Dorothy Charlton; Lowdini, musician; Cliff Barrett, in dame studies; The Regeos, acrobats; Howard and Wyndham, in novel songs and dances; Elsie Bartlett, chorus comedienne; and Anita Hayes, comedienne.

Boors, The Chemists, 108, Cleethorpe-road.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albt. Bulmer.—Thos. C. Dagnall's company, in "Lord Richard in the Pantry," is a great attraction here, with Horace Lane as Lord Richard and Florence Hunt as the cook.

Boors, The Chemists, 24-26, Piccadilly.

HASTINGS AND ST. LEONARDS.

GAIETY.—M., Mr. L. W. Rowland; R. M., Mr. C. E. Scutt; Mus. D., Mr. Thos. Hilton.—"Buzz-Buzz" is the attraction here, presented by Philip Braham and Campbell, Ltd.

PIER PAVILION.—G. M., Mr. Chas. Hawker.—James Watson is presenting the Anglo-Indians here for a week. They give a bright and lively show, and are meeting with deserved success.

PALACE PIER (ST. LEONARDS).—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Norfolk Megone and his orchestra continue their season, giving owo concerts daily, Sundays included.

Boors, The Chemists, 17-19, Robertson-street; 48, London-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—Yetta, the dancing girl on the wire, assisted by Elda; and Reano, the world's drummer, one-man band and saxaphone king; and pictures.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—May Gold and Partner, in a vocal and musical comedy act; Arthur Carlton, dame comedian; and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—T. F. Leonard presents the musical comedy revue, "Cheer-O," and pictures.

TOWN HALL.—J. Bannister Howard presents on Friday and Saturday next Thos. C. Daynell's company in "Lord Richard in the Pantry."

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing. — George Edwards' company (under the direction of Robt. Evett) in the musical play, "Betty."

HIPPODROME.—R. M., Mr. J. Alban Newton.—Here E. Lewis Waller's Tours present "As You Were."

PALACE THEATRE.—M., Mr. Herbert Garside.—The Flying Bastvards, comedy gymnasts; Iisuka and Partner, comedy; Bromley Carter; Tommy Davis, comedy; Harry Firth's 8 Dainty Maids; Constance Wentworth; Gwen Knight; Fred. Lake, comedy.

Boors, The Chemists, 16-18, King-street.

HULL.

PALACE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Walter A. Cooke.—Wee Georgie Wood, Jack Lane, Broughton and Credon, Bernard, Mutt and Jeff, Yama Yama Troupe, Claude Gardiner, Cycling Brunettes.

Boors, The Chemists, 10-12, King Edward-street.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—The musical comedy, "Toto."

Boors, The Chemists, 122-124, Bath-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Leo Trood is presenting Nellie Morris and Mr. C. Cranleigh Andrews in "The Tiger's Cub."

THE KINO.—M., Mr. Percy Dawsone.—Dan Fraser, in Scottish song and scena, and the Three Star Dandies, in a vocal and dancing act; and pictures.

THE EMPIRE.—M., Mr. Tait.—The Five Bing Kids, in their versatile vaudeville act, and pictures.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Welshaw; Mus. D., Mr. W. Lupton.—The Four Richards, in an artistic act. Other turns include Lane and Shaw, comedy duo; Stanley Vilven, vocalist; Leslie Barker, coon songs and dances; Dan Graham, comedian; Horner and James, comedy act; Phyllis and Giles, musical specialty.

Boors, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Bennett; M. D., Mr. Whif. Sturman.—Mr. A. E. Smith presents the revue, entitled "The Real Stuff."

Boors, The Chemists, 31-32, Market-st.

LANCASTER.

GRAND THEATRE. — L. & M., Mr. Stanley Rogers; R. M., Mr. Geo. Wybrow.—Welcome return visit of the Raynor Repertoire Co., Monday and Wednesday, "The Lizzy," Tuesday and Thursday, "Wines for the Defence," Friday, "The Dancing Girl;" Saturday, "Mother."

Boors, The Chemists, 36-38, Penny-street.

LLANDRINDOD WELLS.

GRAND PAVILION THEATRE.—Owner, Urban District Council; L. & M., W. Alex Millward.—Terence Maxwell and Kenneth Hargreaves present the Lillian Hallows Repertoire Company, Thursday and Friday, "The Second Mrs. Tanqueray"; Saturday, "The Thief."

LEEK.

GRAND THEATRE AND HIPPODROME.—P., the Leek Theatre Co., Ltd.; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Pratt.—"Bonnie Mary," and other pictures of interest.

SALISBURY PALACE.—P., Mr. Sampson Salt; L. & G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass.—"The Stainless Barrier" and other films.

Boots, The Chemists, 17, St. Edward-street, and Sheep Market-street.

LEITH.

ALHAMBRA.—P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—The presentation this week by Mr. Leon Vint of the much discussed play, "Three Weeks," cannot prove otherwise than interesting and attractive. The piece is produced by a strong, specially selected company, including Miss Gladys Parnell and Mr. Petix Pitt as Sonia and Michael.

LOUGHBOROUGH.

THEATRE ROYAL.—M. D., Fred W. Hawkins.—Harold V. Nielson's company, including Allan Macdonald, are appearing here in "The Kiss Cure." The comedy is preceded each evening by the Scottish episode, "The Rider o' the Kirk."

Boors, The Chemists, 10, Market-place.

MARGATE.

HIPPODROME.—R. M. & L., Mr. Jack Binns.—"The Wild Widow."

MIDDLESBROUGH.

EMPIRE.—P., Empire Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Arthur Wilson.—Jimmy Jewel and company in "Idleitis," a comedy sketch, introducing clever scenic and transformation effects; Ford and Lewis, popular vandeville comedians; "Rovilli," the delightful concertina player; Nell Calvert, comedienne; The Five Petleys, smart aerial comedy artists; Daneden, comedian; and the De Breans, jugglers, also in a clever shadowgraphy performance.

HIPPODROME.—P., The North of England Cinema Co.; M., Mr. W. S. Gibson; A. M., Mr. Frank N. Parker; Mus. D., Mr. H. J. Waldron.—Paul Stephens, in his clever novelty, "The Unsupportable Pole"; pictures complete the bill.

Boors, The Chemists, 17, Corporation road.

MORECAMBE.

ROYALTY THEATRE.—Sec. and M, Mr. F. Morphet.—Violet Luddington presents "The Yellow Ticket."

NEW PAVILION.—P., Mr. Geo. Hall.—The Purple Jesters Concert Party.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen.—The Seven Jellicoes, in musical episode "Down Wapping Way"; Clara Coverdale's Nine Dainty Dots; Bert Hughes and company, in a sporting comedy act; Chilton and Miss Vanite; Nina and Nora; Jack Shires; Jimmy Loft; and Pathé's Gazette.

Boors, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. & M., Mr. Stanley Rogers; G. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. H. J. Snelson's company, in musical comedy, "The Kinema Kid."

BORO' THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; M. D., Mr. Oswald Bentley.—Miss Hope Charteris, soprano; Denise and Ian, piano-accordionist, and her violinist; and pictures.

Boors, The Chemists, 15-17, Saville-street.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—"The Message from Mars."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Varieties, "Jerry & Co., builders," Horace Ainsley, Bell Boys and Ringham, Annie Rooney, Malvini, Ernest Krake and company in "The Electric Tram Conductor," George Lee, Pathé's pictures.

ELECTRIC CINEMA THEATRE.—P., F. H. Cooper's Co., Ltd.; M., Mr. H. Rinder.—Varieties, Albert Wyndham and Miss Pat Creswick, Allan Stuart.

PRINCE OF WALES' PICTURE THEATRE.—P., F. H. Cooper's Co., Ltd.; M., Mr. C. E. Kingdom.—Varieties: The Three Mahers.

THATCHED PICTURE THEATRE.—P., Mr. J. O. Bond.—Varieties, Winifred Ryewodes, Ivy Carleon, and Charles Freeman.

Boors, The Chemists, 38, London-street; Bring-street; 5, Goat-lane; 32, Magdalen-street.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dotridge; A. M., Mr. H. Kilrow.—Mollison Kidd and Owen Baxter's company are appearing in the successful comedy, "Daddies," with a strong cast.

PALACE.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dotridge; A. M., Mr. E. Sharrocks.—Knapp and Cornella, the friends of the family; the Great Wieland, the dexterous humorist; Peter Paris, in plaintive comedy; Kitty Denton's Eight Rays of Sunshine, in song and dance; Lee Eldons, comedy equilibrists; Lucan and McShane, in comedy scena, "Come Over"; Diana Daint, a delightful artist; and the Palace Pictures.

ROYAL.—P., Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dotridge; A. M., Mr. H. C. Mooney.—Mr. Alfred Denville's stock company, in "The Tyrant."

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Alfred Butt is presenting the musical comedy, "Who's Hooper?" The cast includes: Alfred Brookes, Victor Vernon, Frank Evan-Jones, Miss Alma Lee, Miss Clare Russell, and Miss Lorna Raymond.

Boors, The Chemists, 1, Queen-st., and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Alma Le Dare, vocalist and chorus singer; Walter Kemp and company in Scottish comedy, "Jock's Invention"; Hugh Ogilvie, versatile entertainer; Yelson Trio, gymnasts; Le Dair, conjurer; Crasey, Hicks and Pass, comedians; and Will Lacey, cycling comedian.

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Nevis and Neil, in comedy; Stopher, illusionist; Jim C. Max, coon singer and dancer; and pictures.

PENZANCE.

GRAND.—P. & M., Mr. W. R. Willis; Mus. D., Mr. Fred French.—A fine variety bill includes Reiwyekow, champion wrestler; Jock Harris, Scotch comedian; J. R. Winstoll, ventriloquist; Frank and Nana, in a combination of music and novelty dancing; Knoto and Lille, in refined comedy act, "Pussy at Home"; Les Ostlers, in sensational gymnastic act; Clarice Sefton, speciality dancer; and the Grandoscope.

RAMSGATE.

PALACE THEATRE.—Under direction of freeholder, Miss Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Jack Goodson is presenting the musical comedy, "Oh! Julie."

Boots, The Chemists, 20-24, Harbour-st.

READING.

COUNTY.—P. & M., Messrs. Milton Bode and Edward Compton.—Messrs. Macdonald & Young present "Maid of the Mountains."

PALACE.—P., Palace Theatre; M. D., Mr. W. T. Simmons; M., Mr. A. Burridge; Mus. D., Mr. W. Morgan.—"The Bridal Suite," Alfred Jenson, Wheeler and Wilson, Maidie and Gem, O'Keefe, George Dixon, Haviland and Dressler.

Boors, The Chemists, 90-91, Broad-street and 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Messrs. Wagner, Skardon and Stanley present "The New Barmaid."

Boors, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—The Hawaiian musical play, "The Bird of Paradise," proved a popular attraction on Monday evening, when it was presented by Macdonald & Young and Robert Courneidge's No. 1 Company. Some bright musical numbers, combined with beautiful dresses and scenery, delighted the audience, and Miss Victoria Redfern won a large measure of success as Lilibu, a native dancer.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—The chief attraction is provided by Zona Vevey and Max Erard, with his cathedral organ. Other good turns include Saltley and Lady, in a clever wire act; Hetty Ruby, speciality dancer; Macleod and Britton, comedians; The Melody Trio; and Paul Vandy, juggler.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties are provided by Fred and May, in a charming comedy act; and Bert Neilson, an expert dancer. The best of the pictures are "A Man of Honour" and "The Usurper."

Boors, The Chemists, 42, Drake-st.; 59-61, Yorkshire-st.

ROTHERHAM.

HIPPODROME.—P., the Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Ernest G. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Will Bland's transformation scene, in which he is assisted by a number of clever young ladies, occupies the premier position here, and the Three Laurels, in their wonderful table act, also prove a big attraction. Others are Les Gastons, in a smart musical speciality; Syd Keo, comedian; Betty Bruce, in some up-to-date character studies; Galland and Hooper, in selections from their repertoire; and Selig and Hart, comedians.

EMPIRE.—P., Mr. J. Steeples; G. M. & Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Grafton-Tottem.—"The Man From Toronto," the attraction this week, is proving a great success.

Boors, The Chemists, 10-12, High-street; 8, Bridgegate.

RUGBY.

HIPPODROME.—P., Rugby Hippodrome, Ltd.; M., Mr. F. T. Studd.—Welcome visit of Mrs. Brandon Thomas's company in "Charley's Aunt."

Boors, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., the Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasce; A. M., Mr. Horace Cocks.—Wylie Tate's "The Passing Show of 1920."

ROYAL HIPPODROME.—P., Messrs. Wm. Hy. Broadhead and Sons; R. A. M., Mr. Fred Bernado.—Edwin T. Hays presents "Hindle Wakes."

Boors, The Chemists, 277-279, Chapel-st.; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., The Empires (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Messrs. Murray King and Clark introduce "The Young Person in Pink." The cast includes Mr. Owen Cassidy, Helen Ferrers, Drucilla Wells, and Miss Marjorie St. Aubyn.

THEATRE ROYAL. — L. & M., Mr. Matthew Glenville. — This week (twice nightly) Messrs. Beresford and Pearce's company in "Great Scott."

Boors, The Chemists, 1, St. Nicholas-st.; 18, Newborough.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Personal visit of Miss Phyllis Neilson Terry in "Trilby," supported by Charle Garry as Svengali, and company.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor.—Varieties by Fred Curran, in his latest successes; the Two Cures, the original coster kids; Ethel Leslie, comedienne; Harold Heath, comedian and dancer; Jack Holden, new Scotch comedian; the Toga Trio, wonderful Japanese artists; and George Bolton, entertainer at the piano.

HIPPODROME.—R. M., Mr. Harry Yardley.—The company includes the Great Carmo and company; Lily Lena, the popular comedienne; Thorniey Dodge, in new studies and sketches; Bex and Bex, burlesque artists and eccentric dancers; Nelson and Nelson, a novel comedy cycle.

Boors, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 102, Shirley-road; 20, London-road; 155, Bevois-hill.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co. (1906), Ltd.; A. M., Mr. Walker.—Messrs. Armitage and Leigh's company is doing good business here in "The Hypocrites," "The Lion and the Mouse," and other plays.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—George Carney, comedian, here on a welcome return visit, heads this week's attractive programme. Other turns are the Five Bombays, expert dancers; Kiddie Kennedy, child entertainer; Cooke, Mortimore, and Harvey, trick cyclists; Betty Washington, violinist; Jeavon and Jena; and Benson Gray.

PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. J. Thomsen.—The attraction here is Walter Howard's success "Two Little Drummer Boys."

Boors, The Chemists, 389-391, Lord-st.; 10-12, Nevill-st.; 2-26, Chapel-st.

SOUTH SHIELDS.

EMPIRE.—P., South Shields Empire Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Lawrence; Mus. D., Mr. Joseph Campbell.—Ducallon, in a tottering ladder act; Edwin Lawrence, comedian; Willie Rolls; Wild and Stevens, entertainers; the Mongadors, French comedy jugglers; Wells and Rhine, eccentric dancers; and George Wilbey, the popular star impressionist.

QUEEN'S.—P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—Juliet and Piero,

THEATRICAL GOSSIP.

Managers and the N.A.T.E.—Death of Actors' M.P.—Sunday Performances in Prospect—"Columbine" Goes Westward.

Theatre Employees' Negotiations.

Managers are meeting to-day to discuss the reply of the National Association of Theatrical Employees to the resolution passed by the former to the effect that no further negotiations regarding the proposed increased rates of pay should be carried on until the demand for the inclusion of acting-managers in the N.A.T.E. was withdrawn. The reply, we understand, is conciliatory in tone, and Mr. Terence Cannon, the secretary of the Employees' Association, is hopeful that an amicable understanding on the matter will be arrived at.

Death of Charles Palmer.

Members of the Actors' Association have reason to join in the general regret at the death from pneumonia on Monday of Mr. Charles Palmer, who represented the Association in Parliament. Mr. Palmer, who was returned for the Wrekin Division of Shropshire at the last General Election, lost no opportunity of standing up for the theatrical profession in the House of Commons, and in the recent debates over the sweetmeats restrictions voiced the claims of places of amusement logically and vigorously.

Mr. Palmer, who at the time of his death was assistant editor of "John Bull," was for a long time Editor of the "Globe." He was also a keen and vivacious dramatic critic, and a highly esteemed member of the Institute of Journalists and the Critics' Circle.

The Sunday Show.

A movement towards the establishment of Sunday performances seems apparent in the matinée of "King Henry V.," which is to be given at the Strand on Nov. 7. The performance is in aid of the Red Cross Fund, and ordinary prices will be charged.

Mr. Arthur Bourchier is enthusiastic over what may be considered an innovation in regard to the theatre. His view is "Play on Sunday, and shut down for travel on Monday, the worst day of the week, and everybody would benefit. That, however, is looking ahead, and an Act of Parliament would be necessary first. But it will come."

Promoters of the Sunday show may, however, look for considerable opposition among artists. Both the Actors' Association and the Variety Artists' Federation have on record resolutions against the Sunday performance, which they contend would result in the seven-day week for the player.

Mr. Norman McKinnel, chairman of the Actors' Association, in a letter to the Press, states: "As the performance in question is being given for a charity, and as no doubt the theatrical charities will benefit thereby in accordance with the rule laid down some time ago, we hesitate to do more on this occasion than register a protest against the principle of Sunday theatrical performances, but if it should appear that there is any danger of Sunday theatrical performances, Shakespearean or otherwise, becoming a general practice, this Association will take all possible steps to prevent such an innovation unless and until the actors' interests are suitably protected."

"Columbine" for the Prince's.

On finishing its fortnight's successful stay at the Kennington next Saturday, Mr. Compton Mackenzie's drama, "Columbine," will proceed to the Prince's, where it begins next Wednesday. It is to be hoped that in the meantime *some* kind of alteration and improvement will be made in that not-too-true-to-Nature ballet-girls' dressing-room scene!

"Macbeth" at the Aldwych.

Mr. James K. Hackett's four-weeks' season of "Macbeth" is now scheduled to commence Tuesday, Nov. 2, at the Aldwych with Mrs. Patrick Campbell in the part of Lady Macbeth, Mr. Hackett as Macbeth and Mr. Leslie Faber as Macduff. The cast is indeed a strong one. It is thus constituted:—

Duncan, King of Scotland ..... William Lugg
Malcolm, his son ..... Edgar Norfolk
Donalbain ..... Frederick Keen
his sons
Macbeth ..... James K. Hackett
Banquo ..... H. R. Hignett
Macduff ..... Leslie Faber
Lennox ..... Gordon Bailey
Ross ..... Edmund Willard
Fleance, son to Banquo ..... Hugo Charpentier
Siward, Earl of Northumberland ..... Frank Woolfe
Seyton ..... Matthew Bolton
A Doctor ..... J. R. Crauford
A Porter ..... Leonard Calvert
First Murderer ..... Howard Sturge
Second Murderer ..... Herbert Young
Gentlewoman attending Lady Macbeth ..... Miss Rhoda Symons
First Witch ..... Miss Beatrice Homer
Second Witch ..... Miss R. Mayne-Young
Third Witch ..... Miss Lena Maitland
Lady Macbeth ..... Mrs. Patrick Campbell

Mr. Hackett's Future Plans.

"Macbeth," which is booked for a month's run at the Aldwych, will in all probability be swiftly followed by a new Chinese drama, written by Mr. R. E. Jeffry (part-lessee of the theatre), and entitled at present "The Arm of Li Hung." This production, which promises to be a very beautiful and interesting affair, will necessitate the finding of another theatre for the new plays which Mr. Hackett has in mind for production. One of these has been written for Mr. Hackett by Mr. Douglas Murray, author of "The Man from Toronto." Its leading character is a quaint study of a bizaare person named Blink. It may be called "The Immortal Blink," or simply "Blink."

The other play which Mr. Hackett promises is one in which the eminent actor has long appeared with great success throughout the States. It is a dramatisation of W. Dean Howell's story, "The Rise of Silas Lapham."

The Hicks-Sacks Combine.

Messrs. Seymour Hicks and J. L. Sacks have described to us in detail the new "combine" which they—in conjunction with Mr. William Boosey (of Chappell's)—have arranged to run in connection with the Lyric, and afterwards at other theatres, for which they are negotiating at the moment. At the Lyric they will start at the end of November with the new musical play, already described in "The Era," namely, "The Little Dutch Girl."

The Holandish heroine will be acted and sung by that gifted prima-donna Miss Maggie Teyte. The other principals include Jack Hulbert, Miss Cecily Debenham, a new tenor named Leo Darnton, and that fine funny comedian, Lauri de Frece.

A Touring "Garden of Allah."

Speaking of Miss Maggie Teyte, we may as well mention that her blithe brother, "Jimmy" Tate (alias "That"), has, in conjunction with his partner, Julian Wylie, acquired certain provincial rights of Drury Lane's phenomenal success, "The Garden of Allah."

"Cinderella" Comedians.

It argues well for the features in the forthcoming "Cinderella" pantomime at Covent Garden that the Brothers Egbert have been engaged to disport therein.

Actor-Manager's Motor Accident.

Mr. Arthur Wontner met with what might have been a serious accident a night or two ago. While going home from playing in his successful production, "The Romantic Age," at the Comedy, his car collided in the fog with a lamp-post. The car was smashed up, and the popular actor-manager was severely and extensively bruised. He has contrived to act, however, although bandaged all over.

Ellaline Terriss Farewell.

Just now Mr. Seymour Hicks gave us a bit of bad news! It is that his ever-charming wife, Ellaline Terriss has really resolved to retire from the stage, and therefore is about to undertake a farewell tour! We feel sure that we are expressing the views of many thousands of playgoers when we venture to hope that Miss Terriss will reconsider this resolve, and will not think for a long time of quitting the stage, whereon she is so delightful and so deserving a favourite.

The Martin Harvey Company.

Mr. Martin Harvey concluded another wonderfully successful week at the Grand Theatre, Leeds, on Saturday. Business was maintained throughout at the highest possible level, and the appreciation bestowed seemed to many present an indication of the value of public entertainments in this time of stress.

Mrs. Martin Harvey organised an afternoon concert in aid of the Lord Roberts' Memorial Workshops, and this took place at the Victoria Hall on Oct. 21. Mrs. Harvey gave an address and made an appeal which brought £102. She was supported by the principal members of the company and Mr. Martin Harvey very kindly contributed a recitation, which was greatly enjoyed.

All-Star Matinée at the New.

The Queen has graciously intimated her intention of being present at the All-Star Matinée, organised by the Countess of Stamford, in aid of the British Hospital for Mothers and Babies and National Training School for Midwives, Woolwich. Lady Wyndham and Mr. Matheson Lang have generously lent the New Theatre for the performance, which will take place on Friday, Nov. 12, at 2.45 p.m. Tickets and details of prices can be had on application to Captain Ronald Parker, 101, Mount-street, W.; the New Theatre; and the usual agents.

The Old Vic.

Next week's programme at the Old Vic includes five performances of Sheridan's comedy, "The School for Scandal," and a matinée of "The Merchant of Venice" (for schools only) on Wednesday. "Rigoletto"—the second of Verdi's operas to be produced at the Vic this season—will be given on Thursday and Saturday evenings.

Shakespeare in the Schools.

"Can Shakespeare pay?" is a question that Swansea apparently is not troubled with, for ten days before the Charles Doran Company's visit this week all the stalls in the capacious Grand Theatre were booked up. This is largely due to the practical interest the teachers of the schools of the borough are taking in the visit, and to further stimulate this praiseworthy attitude, Mrs. Mouillot and Mr. Charles Doran are giving four prizes for the best essay on "The Tempest."

The first consists of three volumes of Shakespeare, with Sullivan illustrations, valued at four guineas; second prize is a similar set, with Oxford illustrations; whilst the third and fourth prizes are worth 19s. and 17s. 6d. respectively. The competition is open to all scholars in the Swansea and district schools, and the ages of the competitors are being considered in all the attempts. The prizes will be appropriately announced at the matinée of "The Tempest" on Saturday.

Shakespeare in the Potteries.

The visit of the Henry Baynton Company to the Potteries last week was a great success. All records were broken, and Mr. Baynton exceeded the last visit of his company to Longton by over £600. A special matinée of "Julius Cæsar" was given on the Saturday, when the Mayor of Hanley presented Mr. Baynton with a piece of Wedgwood china.

The Late Wm. Lestocq.

The funeral of Mr. W. Lestocq, the well-known playwright, and English representative of Messrs. Frohman, of New York, whose death we recorded in our last issue, took place on Wednesday at Chiswick. Mr. Harry Nicholls and Mr. Charles Macdona represented the Green Room Club; Mr. E. A. Pickering, Mr. Charles Cruikshank, and Mr. A. B. Topping, the St. Asaph Lodge of Freemasons; Mr. E. C. Pryor, the Logic Club and the Drury-lane Lodge of Freemasons; and Miss Slater attended on behalf of Messrs. Frohman. Beautiful wreaths were sent by Masonic lodges and theatrical bodies, as well as by personal friends.

"Lord Richard's" Fourth Century.

The Criterion success, "Lord Richard in the Pantry," which with the one exception of "Chu Chin Chow," has the longest run to its credit of any play at present occupying the West-End Stage, reached its 400th performance on Saturday. Mr. Cyril Maude is highly to be congratulated upon coming back to England with so certain a "winner."

Mr. T. E. Evans.

We understand that Mr. T. E Evans, the popular manager of the Royalty Theatre, Barrow, has arranged to take over the business of the Duke of Edinburgh Hotel in Abbey-road. Mr. Evans has been connected with the theatrical world for a good many years, and for six of these he has been manager at Barrow, where, by his unfailing courtesy and genial manner, he has gained the goodwill of all classes in the town.

W. W. Kelly's Birkenhead Theatre.

Mr. W. W. Kelly, whose control of the Theatre Royal, Birkenhead, ceases at the end of the year, when the building will be converted into a picture house, made what is likely to be his final appearance before the licensing justices last week, when application was made for the renewal of the licence for the theatre.

Mr. T. L. Dodds, the chairman, said they were all sorry—and none more so than himself—that that was likely to be the last occasion when Mr. Kelly would make the application. For many years he had given the public of Birkenhead a very wholesome series of entertainments. They regretted very much Mr. Kelly's disappearance from amongst them in that connection.

Mr. Kelly expressed his gratitude to the Bench for the uniform courtesy which had been extended to him during the twenty-three years he had controlled the historic theatre.

Mr. Galsworthy for America.

Mr. J. Galsworthy, author and playwright, left Liverpool last Wednesday for Montreal, in the C.P.O.S. liner, Empress of France. The object of his visit to the other side of the Atlantic is to try to find health in California for his wife. He had, he said, received a communication from Mr. Basil Dean to the effect that his (Mr. Galsworthy's) play, "The Skin Game," now successfully running in London, was to be produced in New York that evening.

Chas. Manners as Lecturer.

Last week Mr. Chas. Manners paid a surprise visit to Swansea and gave three hours of combined acting and coaching to the members of the Cymric Operatic Society, who shortly intend producing "Elijah," with the full picturesque mounting. The veteran impresario himself made a perfect Elijah in the Moody Manners productions, and during the evening he gave the members an idea as to how the part of the prophet should be played, interspersing his lecture with wise and witty sayings, which the company enjoyed thoroughly. Mr. Manners, who characteristically refused to allow a vote of thanks to him, evidently appreciated the possibilities of the development of the musical side of the high drama movement.

Tunbridge Wells Theatre Changes.

Mr. Wallie Rice, who is well known in London theatrical circles, has this week taken over the Tunbridge Wells Opera House, having purchased it from the Tunbridge Wells Theatre Co., Ltd., of which Lieut.-Col. Egginton, whom playgoers will remember as Wilton Dale, was the managing director. Mr. Rice has opened with "A Knight of the Garter" revue, and "capacity" houses have been attracted.

The Kent inland resort is to be well favoured as regards the winter season bookings, which include "Irene," "Afgar," "The Bird of Paradise," "Mr. Pim Passes By," "The Kiss Cure," "The Baker Girl," "Mr. Wu," "Dorothy," &c. In addition to a week of grand opera by the Carl Rosa Company, two pantomimes will be given. Mr. Rice, who is making his home in Tunbridge Wells, will be assisted on the front by Mr. Dave Errol.

A Quintuple Bill.

Five one-act plays figure in the programme of a special matinée to be given at the Queen's Theatre on Friday. The most important item perhaps is that of "Mountain Lovers," an operetta by R. L. Jameson and E. Maxwell Farrar, with music by H. Baynton-Power. The piece is really an entire musical comedy condensed to one act, especially for use on the halls. The cast includes: Oliva Turner, Alec Fraser, and Bertie Wright.

The other new plays are "Love Tokens," by May Aldington; "The Proof," by C. G. H. Dawkins; "The King's Counterfeit," by R. A. Powell; and "Drinks All Round," by William Caine and J. A. B. Hammond. Mary Aldington, who is associated with Mary Brough and R. Henderson Bland in "Love Tokens," has a remarkably fine operatic soprano voice, which has been heard at Covent Garden, and if time permits, will sing during the long interval after John Clinto, the rising young tenor. Mr. Tom Heslewood, who has for many years specialised in the character of Charles II., has an extremely felicitous and diverting part in "The King's Counterfeit," the authoress of which, it is interesting to note, is a kinswoman of Thackeray.

Victoria Cross's New Play.

"The Greater Law," in three acts, by Miss Victoria Cross, is to be produced at Belfast next week with the following cast:—Col. Roland West, Mr. J. Carlyle Christian; Dr. Harrington (of Longhurst Asylum), Mr. H. Rye'and-Leigh; Clive Talbot (patient at Longhurst), Mr. Royston Wood; Bertie Heywood, Mr. Ashley James; William, Mr. Edwin Venner; Jenkins, Mr. George Wishart; Newton, Mr. Percy Young; Mrs. West, Miss Roberts Marmont; Nurse Brown, Miss Jeannette Wall; Mrs. Thorne, Miss Nora Carewe; Rose Thorne, Miss Audrey Ridgwell; Hilda Thorne, Miss Lillian Dundas. The play, which is produced by Mr. Alan Leamy, under the personal supervision of the authoress, with scenery designed by Mr. J. Cll Fraser, will be staged at the Kennington Theatre on Nov. 15 for the week.

THEATRE STAFF DEADLOCK.

Executive meetings of the National Association of Theatrical Employees were held during last week-end to consider the managers refusal to carry on negotiations under circumstances detailed in our last issue, and a reply was sent to the managerial representatives, who are holding a meeting to-day to discuss it.

A meeting of managers and acting managers engaged in various theatres and music halls in London was held at the Stoll offices on Tuesday, when it was unanimously resolved that in no circumstances would they join the N.A.T.E.

THE TRUTH

TO THE EDITOR OF "THE ERA."

Sir,—I note with great surprise Sir Oswald Stoll's attack on my union in the press. It seems rather strange that he did not communicate with the union concerned. Our position in the matter is this.

All our agreements expire on Oct. 30, 1920. We have submitted new proposals to the Entertainments Protection Association which embodied all sections of the working and administrative staff. Sir Oswald Stoll rants away about "roaring lion," &c., before the question at issue has been debated by both sides. Sir Oswald is a party to the present agreement, and it was agreed that the following procedure be adopted by both sides for all questions arising out of the agreement:—

Future Disputes.

In the event of any question arising as to whether this Agreement is being observed or not, such question shall be referred in the first instance to the authorised representatives of the parties, and, failing an agreement, the question shall be referred to the Joint Committee set up by the parties to this agreement, and failing agreement by such, shall be referred to the Entertainments National Industrial Council in accordance with the constitution and rules of that Council for the time being.

Any proposal for the alteration of any rules, regulations and rates fixed and specified in this Agreement, or for the consideration of any rules, regulations and rates not hereby fixed and specified, shall be subject to not less than one month's notice in writing by one party to the other, and such notice shall state the alterations proposed, and the reasons therefor. Any increase made in the rates of pay as a result of such notice shall date from the day such notice expires. Any alteration in the working hours shall take effect from the date of the decision arrived at. Upon notice being given under this clause, the procedure laid down in the following clause shall be followed.

For the adjustment of all future disputes, and to avoid stoppage of work, any difference arising between managements and their employees shall be first considered by the authorised representatives of the parties to this Award, and in the event of no agreement such difference shall be referred to the afore-mentioned Joint Committee, and failing agreement by such Joint Committee shall be referred to the Entertainments National Industrial Council.

Sir Oswald Stoll obviously has unaccountably exaggerated the position. We of the N.A.T.E. are willing to submit the whole question before the Conciliation Board of the Entertainment National Industrial Council, of which Sir Oswald Stoll is the chairman. I may say that the Entertainment National Industrial Council is Sir Oswald's pet scheme. We of the N.A.T.E. are out for a friendly and amicable settlement.—Yours faithfully,

TERENCE CANNON,
Oct. 19. General Secretary.

SIR OSWALD STOLL'S REPLY.

Asked for his views on the above letter, Sir Oswald Stoll said:—

"In reply to the observations headed 'The Truth' (according to Mr. Cannon), I may say existing agreements which expire on Oct. 30, 1920, do not contain the points at issue.

"These agreements have been made the basis of certain demands which may or may not give rise to such disputes as will be subject to regulation in accordance with the clauses relating to Future Disputes relevant to the agreements which contain those clauses.

"There are, however, further demands made by the N.A.T.E. which can never be made the subject of dispute in the sense intended.

"This sense implied disputes that a Conciliation Board formed in a certain way could deal with.

"The further demands, however, consist in the first place of an extension of the province of the Union to include managers, who would be made subject to the control of an executive composed of persons whom individually it is part of the managers' duty, as representing employers, to oversee. Apart from the Gilbertian situation that would thus be created, there are cogent reasons, which I need not repeat, why managers cannot be permitted to become members of the N.A.T.E.

"In the next place, the further demands included a claim to part ownership of the capital value of every theatre.

"On neither of *these* points would it be possible to form a Conciliation Board on the lines contemplated. The employers absolutely decline to regard as a dispute for settlement by conciliation any question as to whether they shall or shall not commit managerial suicide or deliver up part of their property or both."

Provincial Operatives' Increase.

A conference of representatives of the National Association of Theatrical Employees, and representatives of the Provincial Entertainments Proprietors' and Managers' Association, and the Moss Empire and Stoll Houses, took place at the Midland Hotel, Manchester, on Wednesday. The employee's representatives asked for an advance of 15s. per week, but after three and a-half hours' discussion an agreement was reached by which an increase of 8s. 6d. per week will be paid to male employees and 6s. per week to female employees from November 1 next. The agreement provides also for a minimum wage of £3 a week for males and £2 5s. a week for females, including booking-office assistants.

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ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Standard Touring Contract.

The formation of the A.A. into a Trades Union started a new epoch in the history of the stage. It is to be hoped that every artist will take the opportunity of expressing an opinion on the revisions of the Standard Touring Contract, and that every non-member will join the Association and so help to bring the opinions expressed to fruition. It would appear to me that a regulation should be made stipulating that joint salaries should never be less than twice the minimum. Another very important point to be borne in mind is the standardisation of conditions throughout the whole profession without the present differentiation of the London actor from the provincial to the detriment of the latter.

It has been suggested that the terms of the present London Contract should be made to apply to touring companies, and it will be interesting to know the views of members on this point.

Refusal to Work with Non-Members.

The above suggestion opens up enormous ground for argument, but some such step would appear to me to be necessary if the profession is ever to assume a proper dignity and real status as a profession. But, in my opinion, we must offer the managers something which will make it worth their while to co-operate in this way, and I have endeavoured to suggest a scheme hereunder which it will at least be interesting to have discussed.

The theatrical profession has never deserved to be called a profession, much less "the profession," but now that actors have learned to organise—and have at last formed a trade guild for mutual aid and protection—little more is wanted to make the stage a real exclusive profession like medicine or the Bar. These learned professions are, in fact, trade unions, in which the principle of the union shop is recognised fully and without question—one is either a doctor or a quack, and one certainly never hears of a lawyer working under price. My dictionary describes a profession as "a superior kind of occupation, as law, medicine," and "the profession" as persons engaged in a profession, "especially theatrical." But nobody can claim entry into any true profession except by one recognised way and by means definitely laid down, and so it must be with the profession before it can hope to be worthy of its self-assumed title.

Security All Round.

Naturally, we are inquisitive to explore the method by which a movement considered by some to be branded with the stigma of "trade" can produce art. As a first step—if the foundation is to be on rock and not on sand—the principle of compulsory registration of all actors and actresses as members of their representative body must be recognised and accepted. By compulsory registration I do not necessarily mean that the usual trade union method of refusing to work with non-unionists should be enforced, but that an agreement should be come to between ourselves and the managers by which it would be to our mutual advantage to agree to the principle. The object of this article is to outline a scheme which would guarantee to the managers the fulfilment of contracts, honesty, sobriety, and efficiency on the part of all artists, and which would offer, above a minimum wage, payment for rehearsals and an equitable contract, something that would safeguard actors and actresses against unfair amateur competition, overcrowding of the profession, and bogus management.

Licensing Managers.

The corner-stones of the scheme are the registration and licensing of all theatrical managers, and the establishment by the Actors' Association of a school for the training of the tyro actor and actress.

The A.A. has its existence, in the words of Miss Horniman, to make managers behave themselves; and, more, to create and maintain a discipline throughout the ranks of its members, to establish control over all on the stage and over every person desirous of entering the profession.

A Certificate of Discharge.

Managers duly licensed, having consented to engage only members of the Actors' Association on terms of a standard agreement, would demand—before contracting with an artist—to see his certificate of discharge. This certificate would be issued by the Council of the A.A. to every man, woman or child amongst its members who could give proof of two years' salaried engagement in speaking parts on the professional stage, and such artists would be placed on the register of the Association as full members. The certificate of discharge would bear the artist's signature, a brief record of work done, and also his or her photograph. Negotiations for an engagement would not be completed until the manager had signed the artist's certificate and written on the certificate the name of the part and the play for which he engaged him; and—most important of all from the manager's point of view—not until the artist had signed both his certificate and the engagement book, and also a contract to be held in part by the manager. This double check of photograph and signature would stop at once the trick alleged to be practised by some actors, chiefly chorus people, of accepting engagements without any intention of keeping faith should anything better come along.

A Character?

The certificate of discharge would be part of the membership card, and would become automatically suspended if the artist was so far in arrears with his subscription as to be out of benefit in the Actors' Association, and could, and would, be suspended, or even cancelled, for any gross breach of contract or other adequate reason.

At the termination of the engagement the manager would sign the certificate and state whether the artist's work had been satisfactory or not; but, as the artist's livelihood would depend upon a clean certificate of discharge, it is obvious he would have to be properly safeguarded against any frivolous or vindictive action on the manager's part, and, manifestly, the causes for which a detrimental report would be justified would have to be very clearly laid down. Such offences as—

(a) Criminal offences against the law,
(b) Drunkenness, in business.
(c) Leaving without due notice,
(d) Wilfully breaking any vital clause of the Standard Contract,

would, naturally, be sufficient to justify suspension or cancellation of a certificate.

Board of Arbitration.

Further, the artist could always claim the right to appeal to a Board of Arbitration composed of a joint committee of the managers and the Council of the Actors' Association, and an action for damages would be instituted against the manager who wrongfully endorsed a certificate of discharge. However, as the managers are to be licensed, the Association could always apply to have such licence suspended or withdrawn. The artists would therefore be completely protected against injustice.

Probationers.

Although some managers do more than anybody else to encourage the inexperienced and incompetent actor because of his cheapness, it is only fair that the respectable manager should be protected. To this end a probationary certificate of discharge would be issued at the discretion of the Council to all persons desirous of entering the theatrical profession who had been proposed and seconded by two members of the Association. During the second-class probationership the artist would be permitted to play a part of not more than twenty lines and to understudy, and would receive a minimum wage lower than that of a full member or a first-class probationer. Such persons would, of course, have to show that they had satisfactorily completed a course of dramatic training at the A.A. school or a school affiliated to it.

After twelve months as a second-class probationer — providing that the artist could show a clean certificate of discharge and furnish proof of a minimum of twenty weeks' engagement during that period—the Council would then have power to issue a first-class probationer's certificate or a full certificate of discharge. In coming to this decision every consideration would, of course, have to be given to the manager's endorsement of the member's certificate.

A Rise in Status.

I have endeavoured briefly to adumbrate a scheme of constructive co-operation between managers and artists for the proper government of the theatrical profession, which, should it ever be adopted, would establish an immortal commonwealth of interest which would completely remove all possibility of capital and labour antagonism in the republic of the stage.

The theatre would gain in dignity and standing. All persons who by their misconduct brought disgrace upon an honourable calling would be removed from its ranks, and the degrading of the stage by criminals and others who appear at police courts calling themselves actors and actresses would become impossible, and, as a definite qualification would be required, and efficiency insisted upon, the art of acting would be promoted and protected, and theatrical people could at last speak in justice of all of their persuasion as fellow-members of "The Profession."

ALFRED LUGG, Secretary.

THEATRE CHOCOLATES CASE.

NOTICE OF APPEAL LODGED.

As briefly reported in our last issue, Mr. Graham Campbell, one of the Bow-street magistrates, held that certain Defence of the Realm Act Regulations referred to in the War Emergency Laws (Continuance) Act are still in force, and, incidentally, that the sale of chocolates in theatres after eight o'clock continues to be illegal.

In announcing his decision, the magistrate dealt with the contention that the Order under which the proceedings were taken ceased to be in force on Aug. 31 last as an effect of the War Emergency Laws (Continuance) Act, 1920, which provided that certain of the Defence of the Realm Regulations, including the one in question, should continue in force until Aug. 31, 1920. The point raised, he said, was a very important one, affecting not merely this particular Order, but also every regulation mentioned in the second schedule of the Act of 1920, including such important matters as prohibition of communications with agents of foreign Powers and directions as to non-interference with persons and property. In deciding it he had not been influenced by any expression of opinion given by the law officers of the Crown or anyone else, either in the House of Commons or elsewhere.

He thought there were two possible interpretations which might be put on Section 2 of the Act of 1920: (1) That the regulations mentioned in the second schedule were to cease to be in force on Aug. 31, 1920, whether the war had or had not come to an end; and (2) that they were to continue in force from the date at which they would otherwise have expired until Aug. 31. He was clear in his own mind that the whole object of the Act was to continue existing regulations which might otherwise have come to an end, and not to put an end to regulations which would have continued in force but for the Act of 1920. He was therefore against the defence as to the interpretation to be given to this section of the Act.

The other points put forward by Mr. Montgomery, counsel for the defence, also raised questions of considerable difficulty. They were that the Order made by the Secretary of State went beyond the powers conferred by the regulation on the ground, among others, that it was not for securing the public safety and the defence of the realm, but in order to prevent unfair competition by theatres and other places of amusement with shops. His worship agreed that it was highly probable that one of the main objects of the Order of April 24, 1917, was to prevent undue competition with shopkeepers, but if the public safety and defence of the realm could not be secured without inflicting hardship on a particular class of subjects he thought it might well be argued that an Order framed to prevent such hardship by making it as far as possible apply equally to all sections of the community was incidental to, and therefore did indirectly secure, such public safety and the defence of the realm.

In considering the penalties to be imposed in respect of the offences which he held had in law been committed, he took into consideration that this was a test case raising points which were well worthy of argument and consideration. He would therefore only impose on Mr. Reynolds the nominal penalty of 42s., with £10 10s. costs, the summonses against the other two defendants being dismissed under the Probation Act, as they were merely carrying out instructions which they might well have thought to be justified.

Mr. Montgomery intimated that there would be an appeal, and said he was prepared to give an undertaking that there should be no selling in the meantime, provided every facility was given for the case to be heard as soon as possible.

The magistrate agreed that it was very desirable that the decision of the High Court should be obtained without delay.

Mr. Montgomery: It is a matter which affects the whole of the country.

"THE JEFFERSONS" AT LIVERPOOL.

"The Jeffersons" is paying a special visit this week to the Liverpool Shakespeare Theatre. This is the fourteenth visit of the now famous comedy to the district, and with one exception the event constitutes a record for any play. Mr. Wilfred Shine also celebrates his 1,200th performance of his original character, and his great achievement of never missing a single impersonation remains intact.

The following week sees the production at the Edinburgh Theatre Royal, and a short Scottish tour follows. Mr. Albert Douglas has booked the production, in conjunction with its companion success, "The Partners," by the same author, right until the autumn of next year.

MARCHESI'S TWENTY-FIFTH ANNIVERSARY.

For the recital to be given at the Æolian Hall on Thursday, Nov. 4, in commemoration of the twenty-fifth anniversary of her début, Mme. Blanche Marchesi has selected a group of Old English songs, each of which she introduced into the modern concert room in the early days of her career. These include the soprano air from Purcell's "Dido and Æneas" and the traditional "Have You Seen But The Whyte Lilie Grow," which, though now so popular, were unknown twenty years ago. She will also sing Sigurd Lie's "Snow," another of her own introduction to this country, the Chant Hindou from "Sadko," Cesar Franck's "Procession," Bruno's "Les pieds nus," Debussy's "Les Chevaux de Bois," and a group of German classics—Schubert, Schumann, Brahms, Wolf, and Bach.

"THE YORKSHIRE WEEKLY POST": A CORRECTION.

We regret that owing to an error by our reporter in transcribing names, it was reported in our issue of October 2 that Mr. Vincent Clive, the well-known actor, was married on the previous Saturday to Miss M. Evelyn, of York. It should have been stated that the bridegroom's name is Mr. Clive Brook, who is also a well-known actor. Mr. Vincent Clive has, in fact, been married for some years, his wife being the daughter of the late Mr. J. W. Turner. We apologise to Mr. and Mrs. Vincent Clive for the mistake, and we regret very much that our announcement has caused them annoyance.

DRURY LANE MEETING.

RECENT RECORD SUCCESS.

In the course of his speech at the 23rd annual ordinary general meeting of Theatre Royal, Drury Lane, Ltd., held on the 19th inst. at the theatre, Sir Alfred Butt, who presided, said: The gross profit for the year is some £26,000, against £38,000 last year. The balance to the credit of profit and loss account brought forward is £23,863, from which have to be deducted £5,000 transferred to reserve and dividend and directors' extra remuneration of £15,163, leaving a net balance of £3,700, to which has to be added the profit for the past year (£11,061), making in all £15,761. We propose to pay a dividend of 10 per cent., and to carry forward £5,361. The profit for the past year is not so favourable as that for the previous year, but this is largely accounted for by the fact that, unfortunately, the light opera season which we tried last summer was not a very big financial success, and the same remark unfortunately applies to the autumn drama, "The Great Day."

The pantomime at Christmas was a record success so far as receipts were concerned, but the expenses were so high that the profit did not compare at all favourably with the previous year's. We introduced in June last Mr. Robert Hichens' and Miss Mary Anderson's romantic play, "The Garden of Allah." The production was acclaimed on all hands one of the greatest successes Mr. Arthur Collins has ever achieved, and the result has exceeded our most sanguine expectations. We have been playing to the absolute capacity of the theatre ever since the date of production, and our net profits for the first three months of this year exceed those made for the corresponding period of any previous year. If the coal strike is speedily settled we have every reason to believe that "The Garden of Allah" will continue to draw crowded houses for many months to come, and in these circumstances we have seriously considered the question of interrupting the run in order to produce the annual pantomime.

We have found a happy solution to our difficulty by taking a lease of Covent Garden at Christmas, where we have decided to carry on the traditions of Drury Lane and present a pantomime on the scale that has made them famous at this house for the last quarter of a century. Provided our plans can be prepared in time, we shall probably close our theatre before we next meet, and make certain structural alterations which will improve it in such a manner that it will be a national theatre in fact as well as in name. This work will inevitably necessitate a very heavy capital expenditure, and your directors are seriously considering the advisability of calling up the unpaid capital in order to meet some part of the proposed expenditure.

Mr. Arthur Collins seconded the motion, which was carried unanimously.

EVERYMAN THEATRE.

A GALSWORTHY BILL.

Described as an "extravagant play" in three acts, "The Foundations" was something in the nature of a prophecy when it was originally produced at the Royalty in June, 1917, and its revival by the Everyman company on Thursday last is extremely apropos at the moment. Except for some details the situation Mr. Galsworthy predicted would follow the war exists very strikingly at the present time. The play should be one of the most popular items in the Everyman repertoire, for, apart from its interest as a criticism of our social foundations, it is very delightfully written and chock full of witty lines. The production was excellent.

Every part was well-nigh perfectly undertaken, and there was little to choose between the excellence of the various performances. Mr. Laurence Hanray, as the Press; Mr. Brember Wills' delicious little study of Lemmy, the plumber; Miss Agnes Thomas's most sympathetic portrait of old Mrs. Lemmy, and Mr. Nicholas Hannen's polished aristocrat were all particularly good. The smaller parts were equally well taken. Miss Dorothy Massingham made a graceful figure as Lady Dromondy; Mr. Reginald Rivington was impressive as Poulder (the butler); a very clever little study of a sweated worker was given by Mr. Charles Marford; Mr. Douglas Jeffries did well as James, the first footman, and other interesting performances were given by Mr. John Garside (as the Duke of Exeter), Mr. Harold Scott (as a newspaper editor), Miss Hilda Maude, Miss Edith Harley, Miss Dorothy Martin and Miss Margaret Carter. The two juvenile characters, Little Anne and Little Aida, were very convincingly acted by Audrey Cameron and Dorothy Passmore.

"The Little Man."

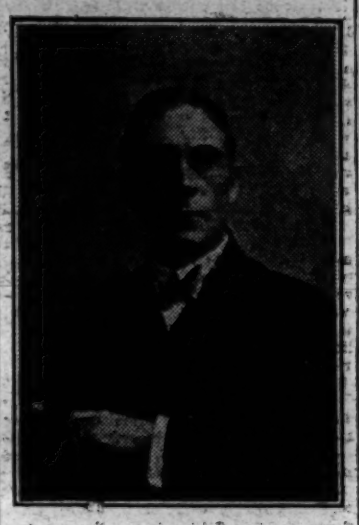
The farcical morality, "The Little Man," which followed, was first produced in Birmingham on March 15, 1915. It does not show Mr. Galsworthy at his best, but if it is looked upon as a farce and little more it is an enjoyable entertainment. The scenes are in Austria, the first and third in a railway station and the second in a corridor carriage. A number of travellers, who include an American, a German, an English man and woman and a Dutch boy meet in a buffet and discuss humanitarianism and the gospel of kindness in characteristic national ways. There is a hurried rush to the train, and the Little Man, who has said very little, in helping a poor woman, finds himself landed with her baby. The discovery of black spots on the baby's face (afterwards very naturally explained) creates a typhus scare among the talkers, and the Little Man is left alone with his small charge. At the next stopping-place he is on the point of being arrested for abduction when the whole thing is explained. The curtain, with the sanitary spray as a halo above the Little Man's head, is a somewhat too ludicrous finish.

Mr. Brember Wills was the soul of human kindness in the name-part, and Mr. Laurence Hanray gave a most amusing performance as a loquacious American. Mr. Reginald Rivington was the German to the life, and Mr. Russell Sedgwick capital as the Dutch boy. The Englishman was a characteristic monosyllabic creature in the hands of Mr. John Garside, and other parts were efficiently played by Mr. Charles Marford, Miss Dorothy Martin, Mr. Charles Koop, Miss Margaret Carter and Mr. Michael Raghan.

Both plays were produced by the author.

THE LATE MR. CHAS. HOWITT.

It is with deep regret we announce the death of Mr. Charles Howitt, the well-known actor-manager, who for the past 18 years has toured his company in Africa, India, and the Far East, with his business partner, Mrs. Anne Phillips. He returned to England in June last, intending to settle down in the country. He left home on Friday, the 1st inst., feeling quite well, and at 2 o'clock made a call at the Savage Club, where he had a paralytic stroke, and was conveyed to Charing Cross Hospital, where, in spite of the skill of the best specialist and devoted nursing, he passed away on Wednesday, the 13th inst. He was 57 years of age. The following is a list of the principal plays in which he appeared and the characters he sustained in them: "Damaged Goods," Doctor; "Tale of Two Cities," Sydney Carton; "The Aristocrat," Louis of Olonsee; "Waterloo," Corp. Gregory Brewster; "The Case of Lady Camber," Doctor Napier; "When Knights Were Bold," Sir Guy de Vere; "Caroline," Robert; "The Breed of the Treshams," The Rat; "Diana of Dobson's;" Capt.



[Photo., J. and H. King.

THE LATE CHARLES HOWITT.

Bretherton; "East Lynne," Sir Francis Levison; "A Little Bit of Fluff," John Ayers; "The Glad Eye," Bocard; "The Land of Promise," Frank Taylor; "The Morals of Marcus," Sir Marcus Ordeyne; "Milestones," John Rhead; "Pygmalion," Boolittle; "Quinney's," Joe Quinney; "Raffles," A. J. Raffles; "A Pair of Silk Stockings," Sam; "The Turning Point," Lieut.-Col. Felt; "The Thief," Richard —; "The Younger Generation," Mr. Kenyon; "A Member of Tattersall's," Peter Perks; "The Second Mrs. Tanqueray," Aubrey Tanqueray; "A Temporary Gentleman," Sir Herbert Hudson; "The Man from Toronto," Felix Wimbush; "Belladonna," Dr. Meyer Isaacson; "Peg o' My Heart," Jerry. A strange coincidence is that Sir Henry Irving died on Oct. 13, the same date that Mr. Howitt passed away, and the most notable successes of the last-mentioned actor were as Mathias in "The Bells," and as Corp. Gregory Brewster in "Waterloo."

The funeral took place at Richmond Cemetery at noon on the 19th inst., and the mourners included his widow and daughter and brother, Mr. Harry Howitt. Mrs. Howitt (Mary Ford) desires to thank many friends for kindness shown to her in her severe bereavement.

THE PARIS OPERA STRIKE.

FROM OUR CORRESPONDENT.

PARIS, Sunday.—The situation is without a change. The musicians and staff have repeated their determination to hold out until satisfaction is given to their claims and that there may be no misunderstanding the Committee has arranged to file a list of the demands of the strikers and get an acknowledgment from the management of the Opera. There is an impression, however, that negotiations may be resumed shortly and a solution reached, with a view to reopening the Opera early in November.

Following the abrupt interruption at the Dejazet and Cluny last Saturday night, already reported, and suspension at the Grand Guignol of the matinée and evening performances on Sunday, matters have settled down, and all the Parisian theatres are now working normally, with the sole exception of the Opera.

There has been no suspicion of trouble at the music halls. It was known in theatrical circles that this section of the entertainment world would not be affected in the event of a more extended theatrical strike.

The strike at the Opera does not meet with the approval of the lyric artists, who openly state they are opposed to the movement, and have even declined to lend their services at the concerts being organised by the striking musicians, but singers from other lyric houses have offered to appear when their engagements permit. The strikers still insist on the "union shop" and a reduction in the number of foreigners employed.

MISS SYBIL THORNDIKE AT THE CHURCH CONGRESS.

Miss Sybil Thorndike was the chief speaker on Wednesday at the Church Congress which was held last week at Southend. The subject of her address was "The Church and the Stage," and she was attentively listened to with close interest by a crowded audience, consisting mostly of rural deans, country vicars, and town clergy. There were also present a number of lay-women and laymen.

Miss Thorndike asserted that few people in this workaday world tell the real truth to a clergyman, or were really themselves in their presence. They assumed a sort of company manners, and went in terror of saying anything that would shock one.

"You Church people are responsible for the guidance and well-being of all manner of strange folk of widely differing thought, manners, and customs. Perhaps of the many thousands to whom the Church ministers there is no section whose customs are more strange and whose mentality is more difficult for you to understand than that of the stage?"

Why was it that of all the popular amusements, such as football, racing, boxing, and music, the only one that seemed to disturb the Church was the theatre?

"Both you and we are keenly interested in the state of human life and character in all its various forms and developments. The Church claims the right to look at life and say, 'This is right, that is wrong; this is truth, that is error.' The dramatist and the actor look at life and throw down the challenge, 'This is life as we see it. What do you make of it?'

"The artist accepts life as it is, and claims the gift of clearer vision and the power so to present it that others may see his vision. The Church, on the other hand, takes life as it is, and claims the gift of precise knowledge plus the power to judge and the power to reform.

"We claim for the theatre that it is, as Shakespeare says, a mirror held up to Nature."

Therefore, argued Miss Thorndike, if the theatre was a real and faithful reflection of life, it should be a valuable means of communication between the stage and the Church. Those who feared the theatre feared life itself. After all, if it was to be a true theatre, there should be no aspect of life that was not open to the artist so long as he treated it with a reverent desire to present life as he saw it.

She protested against stage sentiment which encouraged insincerity. It destroyed responsibility, and "if you wish to present a situation which assumes immorality, you must so write it that the hearer can pretend that it is not there, with the result that the prurient spend their time looking for and finding double meanings and innuendoes which very often were never intended.

"It is wrong and dangerous to pervert the truth by false sentimentality as by any other falsity. Even if a free, open-eyed theatre were to show that mankind is too much pre-occupied with, for instance, sex matters, then I contend it is healthier for the theatre to reflect that pre-occupation than to pretend it does not exist.

"We believe there are good and beauty in every instinct we possess, and that the highest life is that which can use the most vividly, and to the utmost limit, every faculty and instinct to the glory of life and beauty, which is God."

There were great cheers, and then Miss Thorndike hurried back to town for a rehearsal.

FRENCH COMPOSERS PROTEST.

INCREASING POPULARITY OF FOREIGN MUSIC.

FROM OUR PARIS CORRESPONDENT.

A number of members of the Society of Authors and Composers, the Petite Société, as it is called to distinguish it from the big Society of Dramatic Authors, have written to their chairman protesting at the increasing popularity of foreign music played at the music halls and introduced into revues. The letter complains of the decrease in royalties collected for French song writers and composers, as shown by the October returns, in comparison with the rights due to foreigners. They point out that, excepting in Belgium, the society has no control abroad, and ask that programmes be limited to 5 per cent. of foreign music, but not including works of foreign composers who have resided in France for the past ten years. A foreigner can be a member of the Authors' Society without residing in France, and this is particularly the category of music the petitioners wish to be limited. If a foreigner is not a member, his music is frequently used just the same, and the society already collects the royalty, but pockets the proceeds for its own use.

"We realise," says the letter, "publishers like to push successful foreign music, because of its sale, but it is pushing out French production. We, therefore, ask that the royalty on this foreign music be retained by the society for its pension fund for French and Belgian composers. Our society being essentially French, and the money collected French money, it is but justice in the midst of the present crisis that the sad situation of our authors and composers be taken into consideration, they being the founders of our society."

FAMOUS MANCHESTER INSTITUTION.

THE ATHENÆUM DRAMATIC SOCIETY.

Last week a notable bazaar was held in Manchester on behalf of the funds of the Athenæum Club, one of the oldest institutions in the city. The bazaar received considerable attention on account of its original and amusing decorations of a pseudo-futuristic style, and the fact that Mr. Augustus John, the celebrated artist, was present to perform the opening ceremony on the Friday. The entertainments and dramatic performances carried out as being of exceptional interest.

The archives of the Athenæum show that from its formation the society was interested in the drama, and many notable names are to be found in the records of the early days, which show that "Readings" were given by Samuel Butler, Chas. Kemble, Miss Fanny Kemble, Miss Kelly, and Sheridan Knowles. By slow degrees the dramatic society evolved, and many public performances took place between 1862-1870. These included Shakespearean productions, Sheridan's comedies, Goldsmith and some Lytton and Boucicault dramas. More rapid development took place between 1870-1885, and by this the Athenæum dramatic and operatic performances had become a feature of the social life of Manchester.

It is only necessary to mention a few of the dramatists whose works have been produced to show that the society has kept well abreast of modern theatrical tendencies. The operatic productions comprise Gilbert and Sullivan, Edward German, and Balfe; the dramatists—to mention only a few—include G. B. Shaw, Galsworthy, Pinero, H. Arthur Jones, Ernest Denny, Sutro, W. W. Jacobs, and Stanley Houghton.

In its recent history the society is duly proud of the fact that Mr. Stanley Houghton was a member from 1901 to his lamented death in 1913. For some years he acted as honorary secretary, and took part in many of the plays. "The Intriguers" (one of Houghton's early plays) was written jointly with Mr. Frank Nasmith, who is still a valued member of the dramatic society. This and "The Dear Departed" were both played at the Athenæum.

During the years of war the performances were suspended; special interest was therefore taken in the plays in the Lounge Theatre during the evenings of the bazaar. The society is to be congratulated on still having its invaluable stage manager and property master, Mr. W. H. Clemson, who, assisted by his co-adjutor, Mr. J. B. Leech, fitted up a bijou stage with every accessory of lighting and decoration. In these ideal conditions an excellent comedy played Roland Periwee's farce, "Postal Orders," produced by Mr. Norman Oddy, and the operetta by Barnand and Sullivan, in which our entertaining old friends "Box and Cox" appear, was produced by Mr. W. F. Vont. Another laughter-maker was the comedy by W. W. Jacobs and Chas. Rock, "The Grey Parrot," which was produced by Mr. Frank Nasmith, who also played Sam Rogers with considerable vigour. Mr. J. Graham Caw caused much amusement by his excellent acting as Jim Gannett, and the other members of the cast played with obvious enjoyment and success.

The most serious work was in the one-act play by Alfred Sutro, "The Marriage—Will Not Take Place," in which Miss Hilda Goodwin played "Charlie" Bell with vivid emotion and power, while Mr. J. Graham Caw as the K.C. gave an impressive character-study in good contrast with his comedy work later in the evening.

STUDIO CLUB CABARET.

An evening of exceptional artistic interest was spent at the Studio Club Cabaret last Thursday evening, when Mr. Douglas Marshall gave a lecture-recital, describing and exemplifying the history of song from way back beyond Purcell down to the present year of grace. The lecturer evidenced the possession of a scholarly insight and a store of musical knowledge. Moreover, Mr. Marshall is a vocalist of no mean order, and not the least pleasant feature of the evening was his singing of various songs, in illustration of the main points of his theme.

The Cynic and Beauty Competition.

POWDER PUFFS IN THE BALANCE.

THE recent "Daily Mirror" Beauty Competition seems, like a stone dropped in a pond, to have awakened a series of ripples which penetrate to all parts of society.

Hardly can one go to a "Victory Ball" or "American Night" for a few hours' undiluted merriment not entirely unconnected with jazz, without finding that the dancing is to be interrupted by a "beauty competition." Certainly the winners of these affairs do not leap into fame and fortune at a bound like the "Daily Mirror's" lovely find, but they probably enjoy a certain amount of private satisfaction.

One can imagine a cynic inviting his lady guest to a beauty-competition-dance. They appear painted, powdered, and marcelled. They dance, until the small hours, in the tempered glare of electric lights. Comes the dawn. The lights are turned out: the curtains pulled back to let in the cruel morning light. "Ladies," says the host, "will you take your places for the Beauty Competition?" Need any more be said?

Few of us claim the perfection of beauty as set forth in someone's criterion.

"If you can face the sun when all the others are sitting with their backs towards the light," but under more kindly illumination it is possible to look one's very prettiest at a dance. One must admit that the heat of ballrooms and the ardour of dancing are foes to the complexion, and what maiden in these days of serious dancing dares retire too frequently to powder her shining little nose?

Yet even this has its remedy, as the wise girl knows. Before coming to the dance Phyllis bathes her face and neck with a solution of pure cleminite, which she rubs well into the skin with her fingertips until it is quite dry. This done, her complexion assumes a peach-like finish which will remain unchanged during a whole evening's dancing.

I suppose every girl would like a new frock for each dance she goes to? But even the unemployed would find that rather a strain on the exchequer. It is a consolation, even if a poor one, to reflect that no amount of frocks will give a girl real prettiness—which is what counts in the end. A pretty complexion, which is the beginning of all beauty, is quite cheap, you know. For about one halfpenny you can have a clean, fresh, new skin (*not* the old one cleaned up for the occasion) for every dance you go to.

I expect any girl could explain this apparent mystery. For the benefit of those who cannot, here is the solution. Get some mercolized wax from the chemist. It is rather expensive, but it lasts a long time with care. Smear it over your face before going to bed, not using too much, and wash it off in the morning. The oxygen contained in the wax absorbs the outer skin, which has become rough and coarse, and gives the new skin below a chance to show itself. Quite simple, isn't it?

Certainly, the sort of complexion you get from using simple preparations like the above should be an asset in any beauty competition—even the cynic's!

BRITISH EMPIRE SHAKESPEARE SOCIETY.

A singularly agreeable afternoon was spent last Friday at the Haymarket Theatre, when the British Empire Shakespeare Society gave a dramatic reading of "The Tempest." There is something satisfying and restful in hearing the exquisite words read beautifully and reverently by men and women who have been imbued with love for the works of the great poet, particularly when, as on Friday, they are the possessors of exceptionally melodious voices. The absence of scenery and accessories gives full value to the music of the words. That this was felt by the readers to the uttermost was apparent, especially in the case of Mr. Acton Bond, a dignified and impressive Prospero; Miss Janet Eccles, a dainty, sweet-voiced Ariel; Miss Eva M. Donne and Mr. William Stack, a delightful pair of lovers as Miranda and Ferdinand. Mr. Franklyn Dyall did not quite convey the full effect of the strange monster, Caliban, but he was, of course, much handicapped by lack of make-up and costume. Mr. Frank Cellier and Mr. Horace Sequeira extracted a full measure of ripe humour from their readings of Stephano and Trinculo, while Mr. George Skillan's Sebastian, Mr. Hallwell Hobbes' Antonio, and Mr. Fewlass Llewellyn's Gonzalo were all sound, praiseworthy conceptions.

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

MR. JOHN C. FOWLER.

The popular young musical director at the Royal Hippodrome, Belfast, Mr. John C. Fowler, is a native of Leicester, and commenced to study the violin at eight years of age, under the tuition of Mr. Chas. Wright (father of the now famous Lawrence Wright). When only 15 years old he played in the now defunct Leicester Municipal Orchestra, and at the same age was first prize winner of the Senior Violin Competitions at the Annual Leicester Eisteddfodau, 1905-6, which brought him many engagements as violin soloist at the best concerts in the Midlands. When still young he toured the world, doing a number of voyages to America, South Africa, Australia, etc. He served several years in the band of the 2nd Royal Sussex Regiment, and studied the oboe, 'cello, harmony, counterpoint, etc., at Kneller Hall, the Military School of Music, securing honours. He is well known in London, having played at several West End theatres, and was for some time a member of Mr. Archibald Joyce's orchestra. Mr. Fowler came to his present theatre as leader when an accident to Mr. Edgar Haines, then the conductor, in July, 1916, caused his retirement. This gave Mr. Fowler the opportunity to show his ability, and the excellent manner in which he carried out his duties soon made him popular both with his orchestra and artists, with the result that the late Mr. Harry Downs invited him to accept the position he still holds.

Photo., Charles and Russell, Belfast.

MR. J. C. FOWLER.

Landon Ronald Testimonial.

Professors and members of the Music Committee of the Guildhall School of Music are giving a complimentary dinner to Mr. Landon Ronald on the completion of ten years' service as principal. The dinner will be held at the Connaught Rooms, Great Queen-street, W.C., on Wednesday evening, Nov. 3.

T. AND D. WELFARERS.

Francis and Day have pioneered many a progressive move in music trading, and now their staff may credit itself with the successful launching of a project that other staffs will probably find it worth while to inquire into and imitate. Early in the present year the "F. and D. Welfare Club" was formed. Its title no doubt explains its objects. These are briefly a closer knitting together of the various elements whereby matters of controversy may be discussed, and, it is hoped, amicably settled, and, what is perhaps quite as important, the arranging and carrying out of social gatherings.

The first function came off a few evenings ago, and was held in the main stock room of Francis and Day's premises in Charing Cross-road. Willing members converted this somewhat uninspiring apartment into a scene of bright colour, including a "stage" draped with flags and festoons of bunting, buffets that bore generous masses of fruit, confectionery, and sandwiches, not to mention refreshment in other forms, without which no Welfare evening could be considered complete; and as one viewed the many happy faces, one warm, expansive smile, and heard the almost continuous outbursts of laughter, it was manifest that the Welfare Club was justifying its name.

The Welfarers provided their own entertainment, and some genuine surprises were the outcome. Ethel Fieldbower and George Boothby gave exhibitions of the fox-trot, one-step, &c., most interesting and enjoyable to watch. Josephine Rice and Charles Lucas provided some amusing burlesques of Apache and other weird dances; and in Roy Jameson was discovered a boy baritone with a voice of remarkable power and quality. He will make a noise in the world, that lad, a noise worth listening to.

Several other members, of both sexes, sang, and if it must be said that the star turn was the staff's own comic and dramatic vocalist, C. Griffiths, in his rendering of "Constable Barker" (Here on My Beat), with snowfall effects ingeniously contrived by stage manager Alger, it is not to be understood that any of the rest failed with their contributions to the merriment of the evening. Everybody wants it repeated as early as possible.

An outstanding feature was the unanimous election of Mr. Fred Day, at present in America, as the Club's first honorary member. A cable bearing the news was despatched.

M. Fernand Anseau, the Belgian tenor who has sung at Covent Garden this year and last, is being well received at the Opéra Comique in "Werther," as Don José in "Carmen," and as Des Grieux in "Manon."

CONCERTS OF THE WEEK.

MR. JOSEF HOFMAN'S RE-APPEARANCE.

M. Josef Hofman made his re-appearance in London on Thursday at the Queen's Hall. He was first heard in the metropolis as long ago as 1887, when he was a boy, who displayed precocious talent. Seventeen years have elapsed since he last played to a London audience, and he has returned with a world-wide reputation as a pianist, added experience having, as a matter of course, perfected his fine technique and mastery of his instrument. He played with admirable effect Beethoven's C minor Op. 111, and the same composer's march from "The Ruins of Athens," both of which met with an enthusiastic reception. A selection from Chopin was another distinctive performance, which was keenly appreciated by the large audience; and several of his own compositions which he wrote under the name of Dvorsky were also well received.

ENOCH CONCERTS.

At Central Hall, Westminster, another of the Enoch Saturday afternoon concerts attracted a large and appreciative audience. There were many specially attractive items in an admirably arranged programme, amongst them being new songs by Robertson Hodgson, entitled "Daffodil Gold" and "The Maid I Love," excellently rendered by Mr. Frank Webster. Other songs which had the attraction of novelty were four from "The Way of a Ship," by Easthope Martin, which were sung in good style by Captain Hubert Heynor; and a Page's Road Song and "My Devotion," by Ivor Novello, well sung by Miss Violet Manville.

Other vocalists were Miss Dorothy Robson, with an artistic rendering of "The Exile's Song" and "The Dawn Comes Lightly" from "Far and Near," by May H. Brake; and later three songs from "Four Famous Lyrics," accompanied by the orchestra, conducted by the composer, Mr. Landon Ronald. Miss Violet Marquesita evoked deserved applause by her artistic interpretation of "Brimbledon Fair," "Jack Hall," and an old Scotch song, "Glenlogre." Accompanied by the composer, Mr. Easthope Martin, Miss Marjorie Claridge was successful with "St. Valentine" and "St. Nicholas Day in the Morning," from "Red Letter Days"; the same vocalist and Miss Manville sang the duet "I've Been Roaming," which was received with much applause.

A contingent of the New Symphony Orchestra, conducted by Mr. Julius Harrison, opened the concert with Chabrier's Valses Romantiques, Nos. 1 and 2, and after the interval played the "Worcestershire Suite," by the conductor, with admirable effect. Miss Ella Ivimey was the conductor.

SUNDAY SMOKING CONCERTS.

The Sunday smokers at the Æolian Hall still maintain their high level of artistic excellence, and a visit paid on Sunday found a large and appreciative audience enjoying the good things which the genial hon. manager, Mr. Frank Armstrong, had provided. A new contralto, Miss Trilby Small, created a profound impression. She has a fine mellow voice of the true contralto timbre, and her choice of songs is excellent. A rousing rendering of Teresa Del Riego's "Sink Red Sun" provoked insistent demands for more, and Miss Small had to supply an encore. No less successful was Mr. Eric Marshall, who delivered the Prologue from "I Pagliacci," and the audience vastly appreciated a virile and powerful rendering. Subsequently they had the extra special treat of hearing Guy D'Hardelot's "The Great Unknown" sung by Mr. Marshall, and accompanied by the composer, who happened to be paying a visit to the concert. Other interesting features of the evening were several soprano songs and arias well sung by Miss Agnes Hanson, and some violin morceaux executed with fine technique by Miss Jean Rutt.

Two experienced entertainers, Mr. Leslie Weston and Mr. Arthur Helmore, saw to it that the brighter side of the entertainment was well up to high-water mark. A critique of any Æolian Hall Sunday smoker would be incomplete without some reference to those splendidly-rendered organ soli provided by Mr. Frank Armstrong, and which make the presence of an orchestra unnecessary.

THE ÆOLIAN HALL.

The seventh invitation concert, organised by the Anglo-French Music Company, which was held at the Æolian Hall on Thursday evening, proved to be the means of introducing several more than promising young musicians, as well as providing the majority of the audience with the opportunity of making their first acquaintance with several attractive new works. Of the pianists who contributed to the programme, one of the most striking was Miss Nan Dove, who played five movements from Tobias Matthay's "Moods of a Moment" with a vitality and wealth of colouring quite remarkable in a young player. Her methods are commendably free from affectation and eccentricities, and in her choice of items she was well served, the five movements selected lending themselves excellently for concert purposes. An imaginative and descriptive suite by Felix Swinstead, "Four Album Leaves," was tastefully and sympathetically handled by Miss Phyllis Sowerby-Coo, and Miss Hilda Dederech's rendering of John B. McEwen's Three Preludes was noteworthy for the proficiency of her technique, and fully merited the encore it received. Three pieces of her own composition were played by Miss Dorothy Howell, and Mr. Rowsby Woof's violin solos were much enjoyed. The Song Cycle by Felix Swinstead, which was charmingly rendered by Miss Olive Groves, was remarkable for its gossamer-like delicacy, and was well suited to the vocalist's style.

A FAREWELL PERFORMANCE.

The heartiness with which the audience that filled the Royal Albert Hall on Sunday afternoon greeted Mme. Marguerite D'Alvarez could have left no doubt in her mind of the appreciation for herself and her art which exists in England. It was her farewell performance prior to her American tour, and the audience was wildly enthusiastic throughout, demanding innumerable encores at each of her appearances. Her wonderfully powerful yet sweet voice, full of mellow rich tones, was particularly emphasised in her rendering of Debussy's "De Lia" recitative and aria, and in "La Sequédilla," from "Carmen," and her intense temperament adds considerably to her impressive interpretations. Among her encores she appealed to popular taste with those favourite English ballads, "Homing" and "The Blind Ploughman," and with a sympathetic and tuneful little Coon's Lullaby. Floral tokens of popularity were showered upon her, and in the second half of the programme she was recalled no fewer than six times.

Mr. Lionel Powell had included several other well-known artists in his programme. Miss Stella Power, who has been dubbed "the little Melba," created an enviable impression by her rendering of the Waltz Song from "Romeo and Juliet," which proved she possesses a voice of beautiful quality and remarkable flexibility.

Yovanovitch Bratza, the Serbian boy violinist, was particularly popular, his tonal beauty, facile technique, and musicianship being strong characteristics of his performance.

Mr. William Murdoch again charmed with his pianoforte solos, and Messrs. Fredk. B. Kiddle and S. Krish did yeoman service as accompanists.

QUEEN'S HALL SYMPHONY.

A fine programme, presented by Sir Henry Wood at the second symphony concert of the present season at Queen's Hall on Saturday afternoon, opened with Weber's overture, "Der Freischutz," and included Verdi's "Credo," sung with dramatic fervour and intensity by Mr. Cecil Hanning, Tchaikovsky's Symphony No. 4 in F minor, and Brahms' Concerto in D for violin and orchestra. The soloist in the latter work was Miss Isolde Menges, whose perfect technique and brilliancy of playing won rapturous applause from the audience.

Opportunity was taken at this concert to introduce for the first time to a British audience a new work by Albert Roussel, entitled "Le Festin de l'Araignée," which musically illustrates a day in the life of a spider, together with various insects, including the ant and the butterfly, the funeral of a dayfly, which is attended by all the insects, bringing the piece to a close. With the exception of some harsh harmonisation, which represents the cruelty of the spider, the work is remarkably free from the dissonances so fashionable in modern musical works. A graceful dance theme for the butterfly, and the mock funeral march for the dead fly are two movements tending to obtain popular favour for this piece.

KATHLEEN DESTOURNEL RECITAL.

On Oct. 26 Miss Kathleen Destournel, who is now appearing with great success in "Johnny Jones," at the Alhambra, is giving a recital, with Miss Adela Hammerton, at the Æolian Hall. No doubt there are many of Miss Destournel's admirers, especially those who remember her in the part of Musetta in "La Bohème" earlier in the year, who will be glad to hear her on the concert platform again.

COMPOSERS AND MILITARY MUSIC.

TO THE EDITOR OF "THE ERA."

Sir,—I trust you will allow me the hospitality of your columns for the purpose of appealing to British composers on behalf of military music. Hitherto they appear to have regarded this branch of their art as a negligible and somewhat contemptible Cinderella, whom they have tacitly agreed to ignore. Either this, or they have been restrained by fear of the unknown from exploring the potentialities of the combination of wood-wind and brass, of which the military band is composed. It seems to me that they are thus neglecting an important means of obtaining for their work a very wide public hearing, not only in the three kingdoms, but wherever throughout the world British units are stationed.

I should like, Sir, through you, to put before them the following propositions, with a view to inducing them to reconsider their present attitude.

The concert season at Kneller Hall is from the middle of May to the end of September, and during that time I will undertake to give performances of:—

(a) Original compositions for a military band.

(b) Original compositions for an orchestra arranged for a military band.

(c) Arrangements for a military band of music by classical composers.

With regard to (c) it should first be ascertained by application here whether an arrangement has already been made, and whether the piece selected is considered suitable.

A committee of experts will sit in judgment on all music submitted, to determine whether it is worth rehearsal and performance. Compositions for consideration should be sent in on or before January 1 each year. None can be accepted subsequently for performance in the forthcoming season.

Composers will be invited to attend the rehearsal and performance of their works, and invitations for the latter will be sent to musical critics, military directors of music, and representatives of music publishing firms. As many such works as possible will be played throughout the concert season, and a final performance of all those considered most successful will be given, at which it is hoped to secure a representative attendance of the above. Composers are advised to keep, if possible, a duplicate copy of their scores.

A library of the works performed will be formed at Kneller Hall, a list of the contents of which will be forwarded to military band presidents and directors of civil wind bands, who, for a small fee, will be able to have any piece required for a specified time for performance. Any pieces subsequently published will be withdrawn from circulation.

The above scheme has the support of the British Music Society and the Patrons Fund.

Full information regarding the technique and normal composition of a military band will be forwarded on application.—Faithfully yours,

(Signed) JOHN C. SOMERVILLE,
Colonel Commandant,
Royal Military School of Music.
Kneller Hall, Twickenham,
October 12, 1920.

BLACKPOOL FESTIVAL.

The Blackpool Musical Festival, revived after an interval of seven years, began on the 19th inst., and continued until Saturday last. The entries were more numerous than ever, and there was no falling off in the interest shown in the competitions. In the open violin class, the test pieces were Mr. Holbrooke's "Berceuse" and the presto from Bach's first sonata. The majority of the competitors did well enough in the first piece. The second, however, tested their skill to the utmost. It is not a very severe ordeal of technique, but it is perhaps the most severe test of nerve in existence. The success of the winner was all the more striking, as it outdistanced very considerably the best previous efforts. There were also two excellent trios—pianoforte, violin, and 'cello—and it is the sum of these achievements that gives good ground for the hope that the competition festival may be as useful in spreading and cultivating the more exacting instrumental music as it has been in kindling interest for choral music.

It was very satisfactory to note that the enthusiasm of both the public and the competitors in the various performances was greater than in any previous festival at Blackpool.

CORPORATION CONCERTS.

Glasgow Corporation Director of Parks, in his report on entertainments by concert parties and bands in the parks during the past season, says 14 concert parties were engaged, and 285 entertainments given, the average paid attendance being 549 per concert. The income was £3,672, and the expenses £3,000, which includes £698 10s. 5d. paid for Entertainment Tax. There is, therefore, a balance of £672. At 296 band performances the average attendance was 545 in the enclosures.

The chairman has asked a sub-committee to make preliminary arrangements for concert parties for next season.

British Music at Trinity College.

In continuance of their policy of encouraging the performance of British orchestral music, the directors of Trinity College are giving a further hearing at their Queen's Hall Orchestral Concert on December 8, to works of native musicians. The programme will include a new Suite by Alec Rowley, a young composer, whose work is attracting attention just now, a revival of the fine Concerto for the organ and orchestra by Dr. Basil Harwood, which was originally produced at the Three Choirs' Festival at Gloucester in 1910, and the Overture to Sterndale Bennett's "May Queen," a charming work, too often neglected nowadays. Songs by British composers will also be included in the concert.

British Music Society.

A meeting was held in the drawing-room of the Pump Room, Bath, last Friday evening, under the presidency of General L. J. B. Bradshaw, for the purpose of constituting a local branch of the British Music Society (Incorporated). Upon the proposition of the chairman, seconded by Mr. L. Vibart, Mr. H. Lambert was unanimously appointed chairman of the newly formed branch and an executive committee appointed. The appointments of a secretary and treasurer were deferred.

MUSIC IN PARIS.

"LORENZACCIO."

M. Vanni Marcoux, of the Opéra, is appearing at the Opéra-Comique in several rôles which he has made his own by the force of his individuality as an actor as well as by his skill as a singer. In Ernest Moret's "Lorenzaccio" (lyric drama after De Musset's play), his talents find great scope. The result of the necessary cutting and shaping of the text has been to make the character of Lorenzo de' Medici stand out even more prominently than it does in the drama. Marcoux makes him half Hamlet, half Iago, and blends the two with a soupçon of that effeminacy and sentimentality that may be said to be the perfume of De Musset. M. Moret has written an interesting score. It has warmth and richness of colour, and the right dramatic note is not wanting when the action demands. His recitative has character and ease. The scene between Cardinal Valori, Venturi, and Lorenzaccio is a remarkable example of the ingenuity with which he uses various instruments to depict mental processes, as one uses paints to make a picture. The opera ends with the murder of Alexandre—a tensely dramatic scene. The mise-en-scène leaves scarcely anything to be desired, in lighting, design, or construction. The walls in the street scenes might have been coloured by the mellow Florentine sun itself. A fine cast included the tenor Lapellerie as Alexandre, the bass Azéna as Philippe Strozzi, Miss Hilda Rosveldt as the Marquise Cibo, Mlles. Pamin and Sibille in the other soprano rôles, as Louise Strozzi and Catherine Ghori, and the contralto, Mme. Calvet, as Marie Soderini.

"Louise."

M. Marcoux is also playing the Father in "Louise," a part in which he made his mark at Covent Garden before the war. Naturally, Charpentier's opera is very popular in Paris, where, as in other places, people like nothing better than to see reproduced on the stage the incidents of their everyday life. Strangely enough, the Montmartre characters are by no means life-like on the Opéra-Comique stage. Hardly any of the small parts are as well done as by the Beecham Company, who put much more truth and much more spirit into them. Julien and Louise's little house at the top of the "Butte," by the way, is an exact copy of one still standing on the west side of the great Montmartre basilique; Mme. Raymonde Visconti, of the Opéra, is a charming Louise. She makes a rather striking effect at the end of the first act. Instead of bursting into tears, like all the other Louises, when she begins to read the paper to her father, she repeats the word "Paris," as if it conjured up visions of Paradise; and the curtain comes down on her, sitting silent and still, and with the old people gazing at her as though they realise suddenly that their child is living in another world than theirs. Every detail of the complicated score was wonderfully brought out by M. Albert Wolff's conducting.

"Così fan tutte."

A welcome revival of the week was Mozart's "Così fan tutte," so seldom heard anywhere outside Italy. The French version used at the Opéra Comique is by Jean Chantavoine after the translation from Da Ponte's libretto by Dardilly. M. André Messager, the composer, who is known to have a lively sympathy for Mozart—and indeed understands the spirit of his music perfectly—was the conductor at Thursday's performance. On the whole the opera is very well done. The triumph of the evening was Mme. Vallandro's singing of Dorabelle's difficult air in the second act. Mme. Ritter-Ciampi, who, in spite of her Italian name, has a brilliant soprano of the true French type, was the Fleurdelise, M. Vieuille a capital Don Alphonse, and MM. Gazette and Andoin were the two "panached and mustached" lovers, Fernand and Guillaume, whose trial of their ladies' constancy so sadly miscarried.

The Russian Ballet should turn their attention to "Così fan tutte." Treated in the same way as Cimarosa's "Le Astuzie Femminili," it would certainly meet with as great a success in London.

The soloist at last Sunday's Lamoureux concert was the Australian soprano, Mme. Elsa Stralia. Her singing of the "Salce" air, from "Otello," was much admired.

THE MUSICIANS' MINIMUM.

At Bath Corporation Roman Promenade Sub-Committee the Director reported the result of his interviews with the London representatives, the Organising Secretary for the South-Western Area, and the Local Branch Secretary of the Amalgamated Musicians' Union, and stated that the Union had agreed to £6 as the minimum rate for a thirty-hours' week for the Pump Room musicians. The Sub-Committee agreed to these terms, and expressed satisfaction at the manner in which matters had been dealt with.

NEW BRITISH WORK.

The programme of the first concert of the Royal Philharmonic Society, to take place on Thursday evening, Nov. 4, at the Queen's Hall, contains an important British novelty. It is the overture to Sir Charles Villiers Stanford's latest opera, "The Travelling Companion," the libretto of which, by Sir Henry Newbolt, is based on Hans Christian Andersen's well-known story.

A Needed Link.

Mr. G. H. Grindrod, who has been carrying on the secretarial duties pro tem., said it was not their intention to "cut out" any existing society in any way, but they were just the unifying link that was needed in Bath to bring all kinds of musical people together.

High appreciation was paid of the willing and admirable work Mr. Grindrod had done for the inauguration of the society, and the arrangements for the future meetings of the branch were left in the hands of the committee.

London String Quartette.—Quite recently the L.S.Q. toured Scandinavia and Spain, now they are in the United States, where, on September 23 and 25, they began the series of their engagements at the Berkshire Festival at Pittsfield. Following on this they give a week's Beethoven Festival in New York, when they will play the whole of the Beethoven Quartettes in chronological order. A prolonged tour follows, which leads from San Francisco (November 29), to Hawaii. In January the players return home for their Scottish tour.

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CONCERT PARTIES TOURING.

Anglo-Indians.—Oct. 25, Pier, Hastings.
Arcady.—Oct. 25, Garr., Bulford; Nov. 1, Pav., Derby.
Aristocrats.—Oct. 25, Empire, Redcar.
Brownies.—Oct. 25, D.P., Eastbourne.
Cigarettes.—Oct. 25, O.H., Bridlington.
Elites.—Oct. 25, Leas P., Folkestone.
Frills and Flounces.—Oct. 25, Exchange, Spalding.
Gipsies.—Oct. 25, Halton Camp, Bucks.
Ideals.—Oct. 25, Pavilion, Derby.
Modesty.—Oct. 25, Pav., Rhyl.
Novelty.—Oct. 25, Albert Hall, Stafford.
Pierrot, Pierrette, and Piano. — Oct. 25 Kursaal, Whitley Bay; Nov. 1, King's Hall, Alnwick.
Rogues.—Oct. 25, Bodmin; Nov. 1, St Austell.
Summits.—Oct. 25, Cinderford.
Versatiles.—Oct. 25, Hippo., Driffield; Nov. 1, New T., Thirsk.
Wanglers.—Oct. 25, Emp., Stony Stratford.
Pan.—Oct. 25, Lyric, Carmarthen.
Poppies.—Oct. 25, Woking.
Pro Ratas.—Oct. 25, Hippo., Bedminster.

CONCERT PARTY & ENTERTAINMENT NOTES.

Dealing with the State of Affairs—Economic Conditions—The Cause of the Concert Party.

There are troublesome times all over the country. Unemployment has reached alarming proportions, and applies to every class of industry in the Kingdom, but the number of concert party artists out of work is conspicuous. The industry is not a gigantic one, but we fancy that in comparison to its size it is suffering more than almost any other occupation. To a large extent the concert party entertainment is looked upon by many as a luxury, and in bad times, such as those at present existing, it is one of the very first industries to be adversely effected. Numerous concert parties have had to come off the road because the proprietors cannot possibly tour their companies at the terms prevailing, and which are caused by the bad times.

Artists complain that their salaries have not been increased in anything like the proportion of those paid in other callings, and are not commensurate with the greatly increased cost of living. The truth of this cannot be denied. Wages generally are more than 100 per cent. higher than they were a few years ago, but in the case of the average concert party artist he is not receiving when in work anything like the ordinary increase.

Cause and Effect.

To trace the reason for this is a matter of but little difficulty. The employers—otherwise the concert party proprietors—are not receiving an increase in terms sufficient to enable them to pay the salaries which they are quite aware the economic conditions prevailing entitle the artist to expect. Artists are entitled to an increase in salary just as much as any other employee in the country. Just so. The employer, likewise, has a similar right in regard to the terms he receives from the local manager. Unfortunately, those terms are little better (in fact, in certain cases they are even worse) than they were in pre-war days. He has tried his hardest to meet the artist in the matter, but many a proprietor has been unable to carry on owing to that small increase in his salary list. Artists are apt to blame the proprietor for the state of things, but if they will only give the matter a little unbiassed consideration they will see that it is in no way his fault.

The Remedy.

The question arises, "What is to be done?" One and all agree that the state of the concert party business needs looking into, but no one is able to take the lead. The concert party is an established class of entertainment. If the public demand could only be increased there might be found some solution to the difficulty existing. With a conviction that the C.P. industry has not been favoured with that degree of Press representation it is undoubtedly entitled to as one of the leading classes of entertainment, "The Era" has taken up the cause of the concert party. As the oldest professional newspaper, it has hopes that its influence may quickly and materially provide help for the concert party entertainment. "The Era" appeals to both proprietors and artists to assist its efforts in this matter, and will gladly welcome any suggestions that may be put forward.

We say to the concert party proprietor, to the concert party artist, and to the entertainer, we are "out" for your benefit, we will spare no trouble in our endeavour for your welfare; but, augmented by your suggestions, our joint efforts will bear better fruit.

Publicity.

Just a word to C.P. proprietors, artists, entertainers, agents, and all others concerned in the business. Publicity is the principal medium by which we find a ready market for our goods. The article we wish to dispose of may be of the utmost value, the quality of our talent or of our wares unique, but it is only by making these conditions known that we receive the offers of purchase. Should you desire to advertise, "The Era" is offering facilities and advantages such as are unobtainable elsewhere. If you have any doubt as to the value of "The Era" as a medium in publicity, just glance at the advertisements displayed therein each week; remember that it is the oldest and one of the most ... of professional journals, and recollect its immense circulation. But "The Era" is doing something even more for YOU. In the first place it has cut down the rates for your advertisement to the vanishing point of profit; but, above all, it is utilising certain means by which you are assured that your advertisement is actually brought prominently before those for whom it is intended. Therefore ALL may rest assured that not only is the cost of your publicity reduced to a minimum, but the extent and importance of that publicity is of a value *unequalled*, and we venture to say unobtainable, in any other periodical.

Another great advantage offered by "The Era," one worthy of the most careful consideration of concert party proprietors and artists, is that it is published on Wednesday. Companies seeking engagements the following week will grasp the importance and immense advantage of this fact. The time at disposal enables the proprietor and the local manager to get the printing out well beforehand, and thus a good Monday opening may be expected. Proprietors and managers know the value of a good audience on the Monday night. It is an advertisement for the whole week. Think it over!

Stage Management.

Too little importance is paid to the matter of stage management at concerts. There may be a dozen or even more artists on the programme, and there is a distinct art in arranging the turns in the most effective order, and also avoiding those stage waits which so frequently occur. An adept in this particular business is Mr. Alfred Bishop, the official stage-manager of the C.A.B.A. The care and trouble he takes would surprise many of the audience if they could glimpse behind the scenes. Mr. Bishop usually has about thirty artists to deal with on a C.A.B.A. night, and to run the programme through in the allotted time with the smoothness with which he does, is quite a work of art.

"Amphibious."

Miss Madge Goodall is a decidedly versatile lady. In addition to being a comedienne of note she also shines as a dancer. But her accomplishments do not end here. Last summer she deputised for Zetta, the well-known lady swimmer, at Folkestone Pier, for many weeks, and proved herself as an efficient artist in the water as she is on land.

Gane and Morley, Ltd.

Messrs. Gane and Morley, *Ltd.*, continue to make headway as concert party agents. They have secured several more sole agencies for next summer. They are running no fewer than five companies through the winter, namely, P.P.P., Bubbles, The Gipsies, Arcady, and Masks and Faces. P.P.P., which is featured by Mr. Will Gane personally, is fully booked up, but the other companies have a few vacancies, and managers requiring some really strong attractions, would do well to write G. & M. without delay.

A Correction.

In our Concert Party Notes last week we alluded to the "Chicks." In the advertisement the title appeared as the "Cheeks." Both were wrong, for the proper word should be "Checks." Apologies herewith, and a promise to be good in the future.

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"THE PURPLE LADY."

Musical Comedy, in Two Acts and Five Scenes, Book by Fred Jackson, Lyrics by H. B. Garden, Music by Robert Cox and Edward Horan, Additional Scenes by Herbert C. Sargent, Produced at the Grand, Blackpool, on Monday, Oct. 18.

Parks ..... Mr. George Hassell
Ottilie Howell....Miss Josephine Earle
Susie ..... Miss Aimee Bebb
Dick Bently ..... Mr. C. Bavin
Tina ..... Miss Nellie Brame
Teddy ..... Miss Diana Ray
Janet ..... Miss Rita Moir
Mignon ..... Miss Constance Wright
Bubbles .....Billie Browne
Miss Winnaker .... Miss Natalie Lynn
Guppy Hawke.....Mr. Clifford Cobbe
Ned Pembroke..Mr. E. Louis Bradfield
George Howell ..... Mr. David Miller
Sergt. Dougherty..Mr. William Maxwell
Clancy ..... Mr. Frank Brown
Murphy ..... Mr. Richard Evans
Kearney ..... Mr. Theo Moss
Mooney ..... Mr. Walter Passmore
Vi Soaray ..... Miss Valerie Douglas
Vera Vernon ..... Miss Hilda Guiver

A crowded audience gave an enthusiastic reception to this new musical comedy at the first performance. For a première the show went with surprising smartness. It has many entertaining qualities, and is well staged and beautifully dressed, and finely acted. The delightful music numbers were greatly enjoyed, many being encored.

The plot turns on a mistake made by two travellers in a sleeping saloon of a Boston express. There is an accident in the night, and the men, in rushing from the wreckage, take the wrong bags. Their initials are the same, but one man is a lawyer and the other a burglar. The lawyer's bag contains some lively love letters recovered from "The Purple Lady" for a client, and the burglar's bag conceals the implements of his profession and a case of jewels. A deal of misunderstanding is the result, and the police are brought in to unravel the mystery and arrest the thief—eventually everything being satisfactorily explained.

The popular and clever comedian, Mr. Walter Passmore, as Mooney, has a prominent part, which he may be relied upon to elaborate. Mr. George Hassell gives a capital portraiture of a pompous butler, and his humorous work in connection with Miss Bebb is one of the happiest description. Mr. David Miller as the lawyer does excellently. Mr. Louis Bradfield, as the leading juvenile, has just the light-hearted touch necessary; Miss Josephine Earle acts charmingly as the melodious bride; Billie Browne is a captivating Bubbles, and sings several numbers artistically; Miss Hilda Guiver is a prepossessing Vera Vernon; and Miss Valerie Douglas contributes a dainty dance. A first favourite in the strong cast was Miss Aimee Bebb in the comedy part of Susie, and the clever lady contributed greatly to the success of the production. In addition to being a wonderful droll, she has a good voice, and the "tipsy" scene, in which she appeared, was made uproariously funny by sheer talent. The work of the well-trained chorus is deserving of hearty praise.

"ALL SUNSHINE." AT DOVER.

Arthur Watson's company, who presented the latest musical comedy revue, "All Sunshine," at the Royal Hippodrome, Dover, last week, enjoyed a well-deserved success. It contains a most amusing plot, and humorous situations of a most refreshing character. Colonel Slasherton, retired (Mr. Arthur Laurence), after four years' absence, arranges to meet his wife, Lady Slasherton (Miss Beatrice Hayden) at Sunshine Hotel. Owing to the pompous conduct of her ladyship, P.C. Shadow (Jack Stanley) concocts a mischievous letter, apparently from the colonel to his wife, and to back him up, P.C. Sunshine (Arthur Watson) devises a letter from the colonel's wife to the colonel. Both letters tell of the gay goings on of the other during the time they have been apart. The delight these two constables experience in the trouble they succeed in creating is very funny, the injured parties—ignorant of their being the cause of the trouble—further engage their services as detectives. This causes more complications and more fun, added to which are the divertingly capricious acts of Peggy (Miss Mimi Gerard). In addition, there is the humorous business of Trotter, the waiter (Mr. Max Gerard). Messrs. Watson and Stanley are, in addition, responsible for many effective specialities in the humorous vein, amongst which are the "bar" gag, in which Miss Gerard appears as barmaid, and Mr. Max Gerard as dude; whilst Miss Gerard and Max Gerard further score in comedy work and duets. Mr. Laurence uses his effective baritone voice to advantage; whilst Mr. Chas. Russell as Hans, the Dutch impersonator, proves smart in his jodelling numbers and some fine mat dancing. The Military Maids, in their speciality work, including the drill sergeant's burlesque business, are smart and funny; and the dancing, &c., of the Four Revuette Girls is prettily done, as is that by the Corvilliers, in the latest, the "Pony Trot." The choruses are effectively rendered, and the ensembles prettily carried out.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Tom Swinley—Wednesday, Oct. 27.
J. D. Beveridge—Thursday, Oct. 28.
H. A. Vachell—Saturday, Oct. 30.
M. Crichton—Sunday, Oct. 31.
Rosina Filippi—Sunday, Oct. 31.
F. B. O'Neill—Sunday, Oct. 31.
Rhoda Larkin—Monday, Nov. 1.
Victoria Monks—Monday, Nov. 1.
Herbert Shelley—Tuesday, Nov. 2.
J. Pitt Hardacre—Tuesday, Nov. 2.
P. Merivale—Tuesday, Nov. 2.

Ten thousand copies of the "Abdulla Almanac, 1921, containing thirteen reproductions of pictures in colours by such distinguished artists as Lionel Edwards, Gilbert Holiday, John G. Millais, Frank H. Mason, and Harry Rountree, are offered for sale for the benefit of the British Red Cross Society at 1s. 6d. per copy, of which 1s. 2d. will be paid by Abdulla and Co. to the funds of that society. The almanac, which is richly got up, contains striking pictures of sport, big game hunting, &c., in our colonies.

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A CANADIAN ENTERTAINER.

MR. W. V. ROBINSON.

In the list of entertainers at Maskelyne's, St. George's Hall, last week was Mr. W. V. Robinson, to whom successive audiences at the "Theatre of Mystery" gave an exceedingly cordial welcome. Opening with a few funny stories which had the merit of not being stale, Mr. Robinson next gave evidence of his skill as a player on those often despised musical instruments the mouth-organ and the tin-whistle. On these he was very successful with clever imitations, which were loudly applauded.

It is interesting to learn that it was at the "Theatre of Mystery" that Mr. Robinson made his first public appearance as an entertainer. He was born in England, but as a child accompanied his parents to Canada, and when he returned years after it was as the business representative of a big electric undertaking.

Then the war broke out, and Mr. Robinson went back to Canada. It was early in 1915 that he responded to an invitation to go to the front, and he was able to distribute amongst the soldiers some thousands of mouth-organs, which he taught them how to play.

When, after the war was over, he once more set foot in the Old Country, it was his intention to return to Canada, but it so happened that he secured an engagement as entertainer at a N.S.L. concert, and his success being very marked, other engagements followed, and gradually, to use his own words, "I drifted on to the halls, and here I am."

To a question as to when and how he learnt to play the mouth-organ—which, by the way, is not so easy an accomplishment as some people may suppose—Mr. Robinson said: "Well, you see, I've been playing it ever since I was a youngster. The best players of the mouth-organ are the negroes of the Southern States. I admit I've no technical knowledge of music, but I do happen to possess a wonderful ear for rhythm."

There being no doubt whatever about the Canadian entertainer's successful invasion of the variety halls, it is not surprising to learn that he received tempting offers to tour South Africa and Australia, but refuse dthem all because he was quite happy and contented in England.

Mr. Robinson was born fifty years ago at Colchester, Essex, his father at the time holding a commission in the 50th Rifles, 4th Batt., and he may, indeed, be described as a man of many parts, for he possesses a comprehensive knowledge of such widely different businesses as the wholesale millinery, the plate-glass industry, life and fire insurance.

As a Canadian he joined the North-West Mounted Police, had experience as the stoker of a steamer, and later as a commercial traveller, as already stated. He also went as a supercargo to South America, where for six months he was laid aside with a severe attack of yellow fever. He can, moreover, boast of having had experience as a journalist, for at one time he filled an engagement on the "New York Herald" as police reporter, &c.

Mr. Robinson said in conclusion: "My various experiences have taught me to keep a stiff upper lip, and I hold the belief that if you really want work, someone is bound to give you a job. And I've never forgotten what my father used to say to me as a youth: "Help yourself, and God will help you; but if you don't, God help you!"

"JOSEPH OF ARIMATHÆA."

A BIBLE PLAY.

This "Romantic Morality," in four scenes, by Edward Percy, is published by Burns, Oates, and Washburne, Ltd., Orchard-street, and Paternoster-row. Mr. E. A. Baughan, in a preface to the play, furnishes some particulars about it, and also gives a few biographical facts concerning the author. The play, Mr. Baughan points out, is constructed for performance, and in many ways would gain by being played on the stage. Mr. Baughan describes it as at once a "mystery" and a "morality," but with the modern attribute of dramatic characterisation. He adds, "It is in this characterisation that the hand of the dramatist is shown. Even in reading the play the *dramatis personæ* have life and reality." In addition to Joseph, the chief characters include Pilate and his wife, Marcia; Paula Vepullius, whose passion for Joseph forms the basis of the love story; Judas Iscariot, and the Apostles. Mr. Baughan regards it as a hopeful sign that a young Englishman should write such an exceptional play, and expresses a hope that some manager of courage will produce it on the British stage. The play was, it appears, begun early in 1917, the author working at it in the intervals of service in the Labour Corps.

A NEW REPERTORY COMPANY.

A good send-off was given to the Sydcott Repertory Company on Thursday, when a crowded house assembled at the Hampstead Conservatoire to see Shakespeare's comedy, "Twelfth Night." Miss Lydia Sydcott's Viola was an interesting performance. She carried off the masquerade with a sense both of its comedy and romance. There was, too, a vivid appreciation of poetical beauty in her rendering of the speech to Olivia, where the imaginary sister who never told her love is described. The other outstanding performance was that of Mr. George R. Foss as Malvolio. The scene with the letter was perfectly done, quietly and with no fuss, and yet allowing every humorous point to tell. The audience revelled in the midnight carousals, and the curtain fell to the accompaniment of much laughter.

Mr. W. J. R. Cane as Sir Andrew Aguecheek was irresistibly funny, and equal praise is to be given to the rendering of Sir Toby by Mr. Claude Berridge. Mr. Thomas Armstrong made a sympathetic study of the clown, and his singing of "What Is Love?" and "Come Away, Death," evoked much applause. Miss Doris Scott was good as Olivia; and Miss Joan Van Thal made an amusing waiting maid. The part of Sebastian was in the capable hands of Mr. Newton Wetherill.

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STELLA HACKMAN'S DRAMATIC RECITAL.

Miss Stella Hackman gave a dramatic recital at the Æolian Hall, Bond-street, on Wednesday evening, assisted by Mr. Reginald Johnson, vocalist, and Mr. P. Mavon-Ibbs, accompanist, at the piano and organ. The selections included both the dramatic and the humorous, thus affording Miss Hackman ample opportunity of displaying her ability in the two different forms of recital. That she was successful in both was evidenced by the hearty applause which was heard at the conclusion of every item in the programme. One of the early selections was the pathetic story told in verse of "The Huguenot," the title of the picture painted by Millais, representing the incident of the young Huguenot refusing to permit his Catholic sweetheart to bind round his arm the white badge, the wearing of which on the fatal St. Bartholomew's Day would save him from death. The poem was recited to musical accompaniment, and Miss Hackman succeeded admirably in giving expression to the pathos of the love story. Later, in the mad scene from "Hamlet," Miss Hackman submitted an impressive representation of Ophelia, giving most effectively the wild snatches of song and the disjointed utterances.

Baring-Gould's poem, "The Building of S. Sophia," was another selection which met with special favour in the first part of the programme. To an organ accompaniment was given that fine poem by Vernède, "The Sea is His," and other selections also included "The Fighting Temeraire" and "D'Artagnan's Ride Speech."

Amongst the lighter recitals mention may be made of "A Sanscrit Legend," "Once Upon a Time," "The Hindoo's Paradise," and "Henriette et le Coronation," &c.

The programme was pleasantly varied by some half-dozen well-rendered songs, the vocalist, Mr. Reginald Johnson, receiving the compliment of a double call.

ENGLISH ACTRESS IN NEW YORK.

Warm tribute to an English actress is paid by the American Press to what is described as one of the memorable stage portraits of the season. It refers to the American debut of Miss Nellie Hodson, who is playing Mrs. Welwyn, the Cockney mother, in Ian Hay's delightful comedy, "Happy-Go-Lucky," at the Booth Theatre, New York. "Miss Hodson's skill," says the writer, "is not the result of the happy accident that sometimes brings the right player and the right part together. She has played with equal skill Galatea, Portia, and Ophelia, and her ability is the product of both inheritance and experience. She comes of an English theatrical family, many of whose members were stars in their day. She herself began her stage career at the age of four, under the tutelage of the famous Mrs. Kendal. Since then she has appeared continually in all manner of plays, from light comedy to Shakespeare."

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THE ERA

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WEDNESDAY, OCTOBER 27, 1926.

MANAGERS AND THE N.A.T.E.

UP to the time of writing, no modification of the deadlock between the managerial associations and the National Association of Theatrical Employees has taken place. The position is that the proprietors refuse to negotiate with the executive of the employees until the latter have withdrawn their demand that managers and acting managers shall practically be forced into the ranks of the N.A.T.E.

Impossible Demands.

The matter is not improved by the letter from MR. TERENCE CANNON, the secretary of the Association, which we reproduce elsewhere. He makes no reference to the demand with regard to managers, over which the deadlock has arisen, but accuses the Chairman of the Employers' Association of exaggeration. It was already known and accepted that the existing agreement was to be reconsidered, and we published on September 29 a list of the revisions which we understood comprised the sum total of alterations which the N.A.T.E. desired to effect. Now it appears that the condition that managers should be made to join the N.A.T.E. was put in in a casual sort of way—as an afterthought about which there was no particular importance. Apparently the Executive of the N.A.T.E. was asked to withdraw the demand referred to, and refused, whereupon the employers' amalgamation declined to discuss the other revisions of rates.

Clearly, it seems to us, the demand with regard to managers is quite outside the scope provided for in the expiring agreements, which concerns the members of the N.A.T.E. and not those whom they would like to become members, and the decision of the employers to refuse to discuss any questions while that of the managers remained in evidence seems quite reasonable.

So far as we can see, no condition exists in the old agreement that proprietors should employ only N.A.T.E. members. An undertaking has been given, if we remember rightly, that employers would advise that their employees should belong to the union, but that is a far different thing from making it a condition of employment. There are signs that members of the Actors' Association will make a similar demand when the touring contract is brought up for revision at the end of the year; but if they think that the principle will be accepted, we fear they will be doomed to disappointment.

Mangerial "Hari-Kari."

In his communication to us, which we print on another page, SIR OSWALD STOLL speaks of further demands, which include a claim to "part ownership of the capital value of every theatre." We do not know the precise way in which that demand is to be put into practice, but it would seem to provide an insuperable obstacle to negotiations on the lines provided in the agreement. It would be, to use SIR OSWALD STOLL'S words, "managerial suicide." It hardly seems that SIR OSWALD has exaggerated the position or that a solution may be reached by reference to the Conciliation Board of the Entertainments' National Industrial Council.

Meanwhile, the time fixed for the operation of the present agreement is drawing to a close, and by the end of the month there will be nothing existing under which work is to be carried on. We hope, therefore, that the N.A.T.E. will see the necessity of withdrawing the demands which have so definitely put a stop to negotiations, and that an agreement equitable to both sides will be reached without insisting upon conditions which managers are obviously inflexible in their determination to resist.

THE PLAY IN PARIS.

The Latest Farce at the Cluny—Curtain-Raiser at the Odeon—Reopening of the Vieux Colombier—Playwright's Love Story.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Although interrupted by a strike at the première, the new vaudeville in three acts, by Henri Keroul, with the title of "Taupin a des Idées Noires" (Taupin has the Spleen), is now running smoothly with its original cast. Taupin is a taxi-driver out of employment who visits the waiting-rooms of famous physicians in order to be in the warmth on cold days, and gets engaged as a tutor. The doctor has an infatuated parlour maid, who, to separate the aged physician from his young wife sends anonymous letters to Mme. Tomerel, hinting at her husband's infidelity. The wife shows a letter to her bosom friend, Mme. Dubois, who suggests catching the doctor in the act by addressing to him an invitation to meet her in the apartment of Olga de Brandebourg, a demi-mondaine. Taupin, installed in the household, and having "a good time," gets the letter and turns up at the rendezvous. Mme. Tomerel is hidden in the next room. Mme. Dubois takes him for her friend's husband, and flirts her, for Taupin is quite up to date in love-making. Then Olga's real friends, including an Oriental prince, arrive, and the amateur detectives are compromised. But the prince, also taking Taupin for the noted doctor, and Mme. Dubois for his wife, induce them to join his suit as medical attendants. The farce ends satisfactory, though it looked a difficult problem to solve. It is quite Frenchy, but curiously enough there is no bedroom scene.

"Ketty-Kett."

One-act comedies have gone out of fashion, but a journalist, M. Vonoven, is not afraid to make his début as a playwright with a short play as a curtain raiser at the Odeon. It deals with a case of conscience. Can an honorable man accept a fortune willed to him by a mistress? A composer has not seen his little friend Ketty-Kett for 25 years, when he was her professor. Thanks to his influence and teachings she became celebrated, and consequently rich. She died without legal heirs, and to express her gratitude left over a million to her former coach and lover. The musician is married, with a family, and in debt. Yet at first he refuses the legacy, in spite of the counsel of his wife, daughter and future son-in-law. The family is not so scrupulous, and needing money to produce his new opera, he finally accepts what he considers tainted money. The author ably depicts the selfish motives that combat the laws of honour, and the short work constitutes quite a little success for the Odeon.

"Le Médecin Malgré Lui."

Jean Copeau has reopened his classical Theatre du Vieux Colombier with Molière. Why? Perhaps he wished to show us the famous comedy "Le Médecin Malgré Lui" in a new setting. But the effort is not in the happiest vein, although the original text is scrupulously respected. The peasant scene, often suppressed at the Comedie Française, is retained. The stage of the Vieux Colombier is sufficiently large, though scantless, amply to interpret Molière, yet the great work seems a bit out of its frame.

"L'Appassionata."

The above new piece, in four acts, by Pierre Frondaie, produced at the Porte Saint-Martin on Friday, is the story of a poet by a poet, and it met with a flattering reception. Personally I do not like the play. It is solid, sensational, and more suitable for the movies. The plot is a sort of quasi d'Annunzio yarn of the passionate love adventures of an Italian author, Spifani, with La Banella, the great comedienne who creates the principal parts in his pieces. The couple, while in Paris, make the acquaintance in a Montmartre studio of Pierre Langer, a painter, and his little friend Charlotte. They all migrate to Rome, where Spifani is producing a new work. The scene represents the dressing-room of the popular La Banella. The relations between the poet and the actress are of a precarious nature, with frequent quarrels and reconciliations. They definitely separate after a violent scene, and Spifani goes with his friends to Sicily and conquers the heart of Charlotte, who is a sentimental creature. This intrigue is quickly discovered by Langer, and he quits Italy, after extracting a promise from Spifani that he will always protect the confiding girl. But the poet is fickle, and, six months after, he abandons Charlotte to resume his former life with the actress. Langer, hearing of the death of Charlotte, destitute and broken-hearted, in Naples, follows Spifani to demand a reckoning, and in the ensuing quarrel he strangles him in the presence of La Banella. This melodramatic termination sent a chill through the house, but was warmly praised by the critics. Pierre Magnier (as Spifani), Louis Gautier (Langer), Jane Marnac (Banella), Sylvie (Charlotte) do their level best with a difficult subject. Chas. Lorrain as a Montmartre painter, "broke to the world," gave a comic touch to the drama.

Reopening of the Paris Palace.

Rehearsals of "Rip," the popular operetta of Planquette (lifted from Washington Irving's "Rip van Winkle") are rapidly advancing at the Palace, now renamed the Mogador Theatre. The splendid English house, built by Jay Gould in combination with Sir Alfred Butt, has been closed for the past three months, after having a season of moving pictures, and is to try a lyric policy under French management at the end of October. The cast will include Ponzio, (title-role), Charles Lamy, Maupin, Vilbert, Mmes. Mathieu Lutz, Jeanne Saint Bonnet, Charlotte Martens.

The Theatre de l'Oeuvre commenced its season last night, under the direction of Lugné Pol, with the "Elektra" of Hugo de Hoffmanstal, and "Créanciers," a one-act play by Strindberg. The Theatre des Champs Elysée reopens to-morrow with Swedish ballets.

THE DRAMA IN AMERICA.

"Three Live Ghosts"—Ascending Anna—A Rainstorm Musical Comedy—House Party Farce Series.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 16.—At the Greenwich Village Theatre the current attraction is a three-act comedy, by Frederic Isham, based on a novel from his own pen, entitled "Three Live Ghosts." This is a highly diverting and well acted play, with Charles McNaughton in a part that may prove as popular as the one that he played so amusingly for many months in "The Better 'Ole." The place is London in 1917, and the story deals with the complications that arise from the return to England, from a German prison camp, of three soldiers, two British and one American, who are officially dead. Two of them, Jimmie Gubbins and William Jones, the American, have good cause for remaining dead. The other, Spoofy, who has every inducement to be alive, must remain dead, for shell shock has deprived him of reason and memory. Jimmy Gubbins cannot come back to life, for his mother has collected his insurance. William Jones, the American, is wanted by the police of his college town for the conversion of his father's bonds to pay gambling debts. Nobody knows anything of Spoofy, but he is evidently an aristocrat who has developed kleptomania after shell shock. Jimmie Gubbins brings his two pals to his home in London. "We are three ghosts," he says, "and one of them out of commission." Spoofy's kleptomania engages the attention of Scotland Yard, and dire trouble threatens the trio, but a crack on the head from a policeman's truncheon restores Spoofy's reason and straightens everything out.

"Anna Ascends."

Alice Brady's popularity was the one thing that saved the above-named four-act drama, by H. C. Ford, now running at the Playhouse, for it proved to be quite as stilted as its title. The heroine is an ambitious Syrian girl employed as a waitress, who stabs a "white slaver" in the first act, and escapes. She then proceeds to "ascend" by writing a novel containing the story of her life, which brings her a fortune in royalties. She is courted by the heir of the rich publisher who has employed her as his secretary, but refuses to marry him, believing herself a murderess. The "white slaver" turns up, however, as a burglarious footman, in the home of her lover, and tries to besmirch her character. She becomes a waitress again, but her repentant swain, who has presumed to doubt her, seeks her out and claims her as his bride. As the Ascending Anna, the charming Miss Brady has much to contend with, but her artistry carries her through.

"Pitter Patter."

"Caught in the Rain," a farce by William Collier and Grant Stewart, has been made into a musical comedy by Will M. Hough and William B. Friedlander, and under the above title has scored a success at the Longacre Theatre. A realistic rainstorm forms the finale of the first act, and the book follows the original version pretty closely. The last act finds all hands in Havana, singing a pretty wedding chorus in an attractive setting. The piece is full of fun and action, and the music is tuneful, the best numbers being "Somebody's Waiting for Me." "Pitter Patter," "I've Saved a Waltz for You," and "They're Jazzing it in Havana." Among the players, William Kent, Jane Richardson, and Mildred Keats are the favourites.

"Marry the Poor Girl."

The bill at the Little Theatre is the above-named three-act farce by Owen Davis. It is another addition to the long series of house-party farces in which someone gets into the wrong bedroom and sets the gossips' tongues wagging. The girl's parents insist on marriage, and the ceremony takes place, followed by preparations for a divorce, but the pair proceed to fall in love with each other. The piece has won no praise from the critics.

"Don't Tell."

Mr. and Mrs. Graham Moffatt began an engagement in the above-named play at the Nora Bayes Theatre on the 27th ult. Expectation was rife because our playgoers have not forgotten Mr. Moffatt's delightful play, "Bunty Pulls the Strings," and a warm welcome for the Scottish players was assured. The play provoked much laughter.

PROBLEMS OF THEATRICAL ENTERPRISE.

BUSINESS VERSUS ART.

By GLADYS COOPER.

That the life of a theatrical manager is suitable plays; so difficult is this on occasion that the producer is sometimes obliged to go abroad for a play.

I do not doubt that there are some very distinguished playwrights in this country. The services of these, however, are often booked up for a long time ahead, while it is not to be supposed these gentlemen can turn out new plays every few weeks.

Said and done, however, one must admit there is a distinct lack of plays at present of the type one would most like to see.

Then, of course, if, besides being her own manageress, an actress has a part in the play she is running, this adds very appreciably, not only to her anxiety, but to her liability.

Fascinations of Finance.

I am sometimes asked in which I am most interested—the business side of theatrical life or the histrionic. I am devoted to both, as a matter of fact. The business side, however, is so wonderfully interesting I sometimes wish I could devote more time to it. In the business side there is such scope, so many things call for attention, such surprising exigencies keep cropping up. Then again this side of the business is so strangely different to the histrionic. Imagination in art is all right, but imagination in business is a different thing. Truth to tell, I think I can claim a fair share of business instinct; few things in life I find more fascinating than looking after the different features of a theatrical enterprise.

All-absorbing Art.

Not infrequently I am asked whether the responsibility of the producer militates against the art of the actress. I should not say so. Once an actress is before the footlights, in nine cases out of ten her thoughts are entirely absorbed in the part she is interpreting. How else could it be otherwise? If an actress allowed her mind to go wool-gathering, there is no saying what might happen. The actress-manager whose thoughts wandered in the direction of business while actually on the boards would be lost. Few things are more all-absorbing than the interpretation of a difficult part. If for a moment a player's thoughts ever wander from her part for a brief moment, it is in the direction of the audience. One instinctively knows the effect one is producing on those before whom one is playing. Different audiences have different moods; these an experienced actress gets to know, and, knowing, learns in time to humour.

The Lack of Suitable Plays.

Another difficulty with which the theatrical manager has to deal is that of securing has not, you may be sure, left untouched the theatre. So wide in its ramifications is this question, it constitutes quite a study in itself.

The Single Licence Proposal.

The proposal of the L.C.C. Theatres Committee for a single licence in respect of places of entertainment is again on the agenda of last week's meeting of the County Council, but was again adjourned. The Council does not regard the matter as one of particular urgency, but when it is eventually reached, there may be some discussion, though up to the present no amendment to the proposal has been tabled.

AS YOU LIKE IT.

Sir Hamar Greenwood's drama: "Arms and the Irishman."

* * *

The Irishmen, of course, are to do the "producing."

* * *

An admirer of Harry Tate has declared that "nothing can beat Tate-isms." Unless, perhaps, it is George Robusiness.

* * *

Talking of such things, an American once went to Stratford to see "The Bard's" house, and asked, "Did Wilkie really live here?"

* * *

I hear that Seymour Beard once rescued Edna Best from the tide. Was that responsible for their decision to be tied together?

* * *

Expect they really became engaged because *he* thought Edna Best.

* * *

Motto for Little Tich: "Brevity is the soul of wit."

* * *

Have you heard "Bathurst's Organ" yet? It is described as an organ de luxe—and you can tell it is by its looks.

* * *

The organist, we are told, has 2,303 pipes at his service. And how much tobacco?

* * *

Advertisement in a theatrical programme: "Flights over London. See cover." How much nicer than "Take cover."

* * *

Music Hall Star: "Why do you always put me on last?"
Manager: "Well, it saves a crush at the very end."

* * *

An odd reflection, to wind up with. Isn't it queer that, as soon as an actor "goes down" he starts to rise?

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess." 8. Wed., Sat., 2 Gerr. 2645.

ALHAMBRA (Leicester-square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5. Reg. 2522.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8. Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury-avenue). — "French Leave," 8.30. Wed., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-street, W.). — "The Romantic Age," 8. Wed., Sat., 2.30. Gerr. 3724.

CRITERION (Coventry-st.). — "Lord Richard in the Pantry," 8.30 Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Priscilla and the Profligate." 8. Tues., 2.30. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand, W.C.).—"The Shop Girl," 8. Wed., Sat., 2.15. Gerr. 9780

GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue). — "Every Woman's Privilege," 8.15. Wed., Sat., 2.15. Gerr. 8722.

HAYMARKET (Haymarket, S.W.).—"Mary Rose," 8.30. Wed., Thurs., Sat., 2.30. Reg. 6038.

HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"The Grain of Mustard Seed," 8.45. Thurs., Sat., 2.45. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, 8. Thurs. 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8. Tues., Sat., 2.30.

LYCEUM (Wellington-street, Strand).—"My Old Dutch," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-avenue, W.).—"The Right to Strike," 8.40. Wed., Fri., Sat., 2.45. Gerr. 3587.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Reg. 4466.

PALACE (Shaftesbury-avenue). — "The Whirligig," 8.15. Wed., Thurs., Sat., 2.15. Gerr. 6834

PLAYHOUSE (Charing Cross-road, W.C.).—"Wedding Bells," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.15. Thurs., Sat., 2.30. Gerr. 7492.

QUEEN'S (Shaftesbury-avenue). — "The Luck of the Navy," 8.15. Thurs., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-st., W.).—"The Romantic Young Lady," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3566-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.15. Gerr. 6666.

ST. JAMES (King-st., S.W.). — "His Lady Friends," 8.30. Wed., Sat., 2.30. Gerr. 3903.

ST MARTIN'S (West-street, W.C. 2).—"The Skin Game," 8.30. Tues., Fri., Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.).—"At the Villa Rose," 8. Sat., 2.30. "King Henry the Fifth." Mon., Tues., Wed., Thurs., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.). — "Just Fancy," 8.30. Tues., Thurs., Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane).—"A Night Out," 8. Thurs., Sat., 2.15.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall, 8.15. Wed., Sat., 2.30. Gerr. 3028.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Margaret Cooper, Clarice Mayne, Harry Green, La Bilbainita, Will Evans, Dream Stars, Linga Singh, &c., 2.30 and 7.45. Gerr. 7540.

HIPPODROME (Cranbourn-street). — "Zig-Zag," 2.30 and 8.30. Gerr. 608.

THEY SAY——

That John Drinkwater's "Abraham Lincoln" is being studied in several schools.

* * *

That the French actress, Mlle. Rose Dion, can only understand English perfectly when spoken through a megaphone.

* * *

That when Tom Burke first attempted to get into an operatic company he was very definitely rejected.

* * *

That Arthur Bourchier is no advocate of the gloomy, morbid play.

* * *

That he agrees with Shaw that unless Shakespeare is properly handled he can become a bore.

* * *

That the Queen of Rumania has a good gift for dramatic writing.

* * *

That Elsie Janis is thoroughly enjoying her motor tour through Europe.

* * *

That the Terrys have given six generations to the stage.

* * *

That Robert Loraine is searching hard for a play.

* * *

That members of the Actors' Association do not carry their membership cards on them as often as they might.

* * *

That the cards carry a free accident insurance for £100.

* * *

That French managers are only to be allowed to produce one foreign play a year in each theatre.

THE VARIETY WORLD.

To Keep the Show Going—Liverpool Empire's Good Work—In Aid of the Benevolent Fund.

Working Together.

The leading variety managements, in conjunction with the executive of the Variety Artists' Federation, have agreed, subject to the approval of the various independent proprietors, to divide Great Britain into seventeen sections, in order to facilitate the interchange of artists, should the railwaymen strike. All barring clauses will be waived, thus enabling managers and music hall artists to work together to keep open the various music halls throughout the country. Although the danger is not imminent, the scheme will be proceeded with in readiness for any similar emergency that might occur.

Will Evans Without a "Nose."

Will Evans, who has secured a decided success in Norman H. Lee's sketch, "Plain Mrs. Dripping," produced at the Coliseum on Monday, is making an unusual departure in this playlet. The popular comedian does not appear with the familiar red and made-up nose, and his plain Mrs. Dripping is an impersonation of a perfect lady that should on no account be missed, being one of the finest and funniest things he has ever done.

A Notable War Club.

At the Liverpool Empire last week a mural tablet of bronze, commemorative of those who had fallen in battle, was unveiled by Mrs. Edgecombe. During the war Messrs. Moss' Empires had kindly granted the use of large premises, adjoining their theatre, as a club house for soldiers and sailors passing through the city, the rent being, we understand, one shilling per year. This institution was of supreme usefulness, and became known throughout the world. During its existence some two millions of men made use of it, and 200 ladies voluntarily gave their services in looking after the men's comforts.

Then Mr. George Manners, the esteemed manager of the Empire, took a deep personal interest in the Club, and devoted much time and energy towards furthering the scheme which afforded travelling soldiers and sailors rest and refreshment at all hours of the day and night. As an expression of thankfulness, the Committee of the Club presented the tablet to the Empire, wherein it is to be erected in a prominent position. Mr. Frank Allen, who was present at the ceremony, spoke of the pleasure which it had given his firm to offer all the facilities possible to troops going and coming.

Ovation for Sir Harry Lauder.

Sir Harry Lauder had a wonderful reception at the Birmingham Grand, where he appeared for the week following his British Empire and American tour. It was also his first regular appearance on the English Stage since his knighthood. At the end of the week local members of the Burns Club attended the Grand in a body, and during an interval presented the famous Scotch comedian with a fountain pen. Incidentally, they persuaded him to sing in his own inimitable style the favourite song, "The Wee House Among the Heather."

The Variety Ball.

In aid of that most deserving institution, the Variety Artists' Benevolent Fund, the Variety Costume Ball will be held at the Albert Hall on Wednesday, Dec. 1. A representative committee is being formed, and full particulars may be obtained from Miss Margaret Chute (the organiser), c/o Wylie and Tate, 25, Oxford-street, W. 1. Tickets will be £2 2s. (first 1,500 only), including buffet supper served in the gallery; and boxes, 5 to 200 guineas (according to position). Tickets to view, 5s. 9d. (including Government tax). Fancy or evening dress may be worn.

The Perfect Woman.

Miss Maude Odell, the perfect woman, who appeared at the Palace Theatre some time ago, has returned from America, and will be seen in a new act at the Kilburn Empire on Nov. 8. With her partner, Mr. Philip Williams, knowns as the "pianoddist," Miss Odell will be seen in a sketch, in which she changes her costumes no fewer than ten times.

Harry Masters at Harrogate.

Harry Masters is having a very enjoyable holiday at Harrogate, and is greatly benefiting in health. Harry is a great walker, and we hear that he recently started off with Henry Sherek on a ten-mile sprint. The pace, however, was too hot for the latter, and he retired after the first ten minutes.

Cliff Friend.

At the Palladium this week, Cliff Friend, the song-writer comedian, is making his first appearance in town following a brief tour in the provinces at Brighton, Portsmouth, and Newcastle. The reception accorded Cliff at his opening performance on Monday afternoon for his clever items at and away from the piano must have been gratifying to this artist from the other side. In the States he has over a hundred song hits to his credit.

The Sutcliffe Family.

The Sutcliffe Family, who have been in town for eight weeks playing their 'umpteenth tour of the Syndicate Halls, leave the Metropolis on Sunday, opening at the Hippodrome, Stockton-on-Tees, on Monday. They remain in the provinces until January, when they return to town again to play various Moss and L.T.V. engagements. This act, in its twenty-third consecutive year, has only a vacant week here and there for the next two years.

Illusion Apparatus Sale.

The property of the late Chung Ling Soo, the well-known illusionist, who was accidentally killed on the stage during his performance, is to be sold by auction by Messrs. Samuel Wallrock and Co. on Wednesday, Nov. 3, at 11.30, at the Eclipse Works and Garage, Glentham-road, Barnes, S.W. The sale includes the whole of the illusion apparatus, including lantern, levitation, disappearing, and other fakes, new and old scenery, and large quantity small tricks and conjuring apparatus, stage costumes, props, life-size papier-maché animals, Chinese embroidery, back cloths, marionette fit-up, complete, quantity trick glass, cards, dies, swords, spears, guns, quantity of American trunks and White's wicker baskets, old Chinese engravings and rare books, finely carved Chinese lacquer and oak mantelpieces, rickshaw and collapsible Sedan chair, carpenters' benches, office copying press, shelving, lacquer, and other furniture, refrigerator, nests of pine-wood drawers and bookcases, bench vices, iron-bound trunks, fire extinguishers, electrolier, &c. On view Monday and Tuesday prior to sale. Catalogues may be had of the auctioneers, 16, Brook-street, Hanover-square, W. 1.

How He Became a Comedian.

At the Elephant and Castle Theatre this week, Billy Caryll is having a very successful time as chief comedian in Harry Slingsby's popular revue, "Oh, Laugh." It was somewhere about here that Billy first saw the light, and when he announced this fact to the audience they gave him a hearty "welcome home." Billy became a comedian by accident. He was appearing with his partner, Leslie Hyde, in a dancing act at the London Opera House, in "Look Who's Here," and an understudy was wanted for Fred Kitchen, who was taken ill. Someone suggested Billy. He was given a couple of hours to run through the part, and went on for the evening show, and so successful was he that he played the part until Fred's return three weeks later. But for Fred being poisoned with foreign grease-paint, Bill would never have been a comic. It's an ill wind! After the run of the show at the Opera House Billy played the part on tour for two years, and then was engaged by Harry Slingsby for the present show.

Death of Billy Lee.

We regret to hear that Billy Lee, of the act of Bonita and Lee, sharp-shooters and whip-crackers, passed away on Oct. 19, at Rotterdam, after two operations for

appendicitis. This act had toured the five Continents, and was fully booked up till Nov. 1921. Deceased leaves a wife and two children. It will be recalled that Bonita recently lost her sister, Cleopatra, the well-known snake charmer.

"The Stoll Herald."

Patrons of the Stoll variety theatres in the suburbs and the provinces greatly appreciate "The Stoll Herald," an entertaining and useful little publication issued free every week. A separate edition is published for each theatre, the main feature of the "Herald" being brightly written little articles—usually illustrated with portrait or caricature—concerning the artists appearing the following week. In some instances the manager of the theatre contributes amusing notes, and the information bureau gives the prices, times of starting, &c. Altogether, a capital idea, and we are not surprised to hear that the "Herald," which is edited by Frank Oaten, is much approved of by artists and the public.

A "Merrie" Motor Tour.

Mr. Eric G. Merrie, the manager of the Penge Empire, has returned to his post looking bronzed and well after a most enjoyable holiday. With a friend he motored from Penge to Land's End, and has many amusing anecdotes to relate in connection with the tour.

For South Africa.

The following artists sailed from Southampton on Friday per the R.M.S. Balmoral Castle to fulfil engagements with The African Theatres Trust, Ltd., booked by the I.V.T.A., Ltd.:—Elida Morris, Gus Fowler, Norman White.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild announce that their general meeting will be held at 18, Charing Cross-road, on Friday, Nov. 5, at 3 o'clock.

The Committee wish to thank Mrs. Synge-Hutchinson for her parcel of clothing, and Mr. Julius Darewski for kindly collecting £1 13s.

Death of Mr. John Rintoul.

Many friends will learn with regret of the death of Mr. John Rintoul, the popular manager of the Burnley Palace Theatre, who passed away on Tuesday, the 19th, at his home in Brunshaw-road. Mr. Rintoul's health gave way last spring, but he persisted in keeping to his post as long as possible, being at the Palace Theatre on Aug. 18. Since then he had been confined to his home.

A native of the metropolis, Mr. Rintoul began his connection with the stage as a carpenter, and eventually went "on the road" with travelling companies as stage manager. He then accepted service under Mr. Macnaghten as stage manager at his Warrington theatre. After three years there, he began his long connection with Burnley, arriving during the construction of the Palace and Hippodrome Theatre. He was identified with this theatre up to the time of his death. His original position was that of stage manager, and after working under three managers—Mr. Black, Mr. Simpson, and Mr. Radcoe—he was promoted to the "front of the house." This was in September, 1910, and under his management the Palace has consistently done well. Mr. Rintoul was only 44 years of age.

At the funeral on Oct. 22 the service was held at St. Paul's Church, where many people assembled. Canon Winfield, for several years hon. chaplain to the Actors' Church Union, gave a brief address, in which he paid a tribute to the work of Mr. Rintoul. Among those present were representatives of various Freemason lodges, representatives of the police, Mr. Tom Pickles (musical director), Mr. Barden, and other members of the Palace staff, members of the Empire and Victoria staffs, and several artists appearing in the town. At the close of the service at the graveside a Masonic service was conducted by Bro. Reuben Latham, of the Bohemian Lodge.

Hengler's Winter Spectacle.

Hengler's Circus, Glasgow, opens for the winter season on Saturday, with a strong array of variety and ring turns. The popular droll, Doodles, will be there with his partner. The water spectacle is to be "Mexico," with Nick Carter as the detective-hero.

The Early Bird.

A week ago the first man arrived at Hengler's box office at Glasgow to book seats for New Year's night. He secured them all right!

Re-opening of Hippodrome, St. Helens.

After being closed for some little time, the Hippodrome, St. Helens, re-opened on Monday, under new management. The proprietors are the South Lancashire Theatre Co., Ltd., with Mr. D. J. Clarke as Managing Director, the Manager being Mr. C. Barnes. This theatre has been beautifully decorated and renovated throughout, a perfect system of heating and ventilating installed, new tip-up seats provided, and the house generally brought up to date. Many well-known artists have been engaged for the coming season, and the house is under the direct control of D. J. Clarke, proprietor of the Argyle Theatre and Birkenhead Hippodrome, Managing Director of the Palladium, Southport, &c., &c. The programme for the re-opening was as follows: Ernest Hastings, The Bogannys, The Meteor Trio, Pharos, The Mellow Dees, Alf Sims, The Heywoods, and Miss Abbie Mitchell, and Will Marion Cooke.

D'Arcy Woolven Trio.

On Monday, at the Camberwell Palace, the D'Arcy Woolven Trio presented their new act, which was enthusiastically received. We hear that they are working under difficulties this week, as one of the trio is suffering from laryngitis, and unable to join in the harmonised numbers. Next week they open on the Controlling Tour at the Palace, Manchester, and return to town to play at the Palladium on the 10th of next month.

The Terriers.

At the meeting on Sunday last Cyril Yettmah officiated as W.T., Harry Moore as V.T., Will Cody as G.C., Joe Adkin as W.I., George Wisdom as W.D., Miller Sutcliffe as Y.B., and Arthur Were, Secretary.

A hearty welcome was extended to George Smythson, Ken Barton, Harry Bent, and Jimmy Halma upon their re-appearance in the Kennel.

The following applications for membership have been received:—First Notice: Neil McKay and Will Bland. Final Notice: Jack Lane.

The first of the Grand Rally celebrations will be held on Sunday, Nov. 7. All Terriers in or near town are asked to attend the meet.

The Michaeloff Trio.

The Michaeloff Trio have taken up a new ballad, "The Chimes of Arcady," published by Ascherberg, Hopwood, and Crew. Mlle. Anuda, the popular vocalist, will make a feature of this number shortly. The show has been topping a very powerful bill at the Anglesey Palace, and so successful was the act that four return dates have been arranged, including a fortnight's engagement at the time. The show is playing a return date at Kingston Empire this week, and returning to play the L.T.V. halls in January, with a strong repertoire and a beautiful stage setting.

Ray Kay for South Africa.

On the 3rd of next month, Ray Kay and Betty Bush leave for South Africa, and are due back here next March, when they resume the Moss tour. For some time past Ray has been in indifferent health, and he has postponed his dates here to accept the South African engagement.

Norman Lee Productions.

Norman Lee has two new shows in London this week, one sharing the bottom of the bill at the London Coliseum, entitled "Plain Mrs. Dripping," presented by Will Evans, and another top of the bill at Euston, presented by Miss Nan Douglas, called "Press the Button." George Graves is preparing for a new sketch, written by Mr. Lee; while Barton and Ashley produce "Back to Earth," in three week's time on the Syndicate halls. The Six Brothers Luck and Frank Rollaston have new shows down for production by the same author.

Renee and Godfrey.

Last week, at the Palladium, Renee and Godfrey, the clever English juvenile dancers, made their first appearance at this house, meeting with enthusiastic receptions. On Thursday evening, at the second house, they were obliged to repeat their last number before the audience would allow them to leave the stage. Renee and Godfrey come of an old theatrical stock, being the youngest members of the circus Lloyds, and their grandfather, James Lloyd, England's greatest rider, appeared on the site where the Palladium now is—Hengler's Circus—for five years. Their father, James Lloyd, was one of the Brothers Lloyd, the famous double fiddle and double rope act. This week Renee and Godfrey are appearing in their native town, Birmingham, where they are great favourites.

Many friends will learn with regret that the wife of Mr. Harold E. Neighbour, who was formerly the director in Paris of the Alhambra, died in England, on Oct. 17. Mr. Neighbour, who was travelling in France at the time, at once left for London.

THE CORPL. THOMAS FUND.

"THE ERA" APPEAL.

Grateful thanks are returned for a number of additional subscriptions to the above fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband.

Corporal Thomas, better known professionally as Tom Fox, joined up the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

Mrs. John Hayman has again been active in the good cause, and sends us a cheque for £12 10s., representing her second list. The sum of £1 14s. also comes as a result of a collection made by Miss Amy Maple.

Subscription List.

	£	s.	d.
Already acknowledged	143	14	6
Collected by Mrs. John Hayman. Second List.			
Mr. Gerald du Maurier..	5	0	0
Mr. George Barclay	1	1	6
Mr. Julian Wylie	1	1	0
Mrs. M. Morris	1	1	0
Sub Rosa	1	1	0
Anonymous	0	10	0
Mr. Clarence Hurst	0	10	0
Mr. Jack Williams	0	5	0
A. S.	0	2	6
	10	12	0
Collected by Amy Maple:—			
Marie Edwards	0	3	0
Albert Egbert	0	10	0
H. Matthews	0	10	0
Seth Egbert	0	10	0
Ted Cowan	0	1	0
	1	14	0

Donations should be sent either to Mrs. Gilday, 18, Cosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

A Clever Couple.

Those popular artists, Athas and Collins, open Monday next on Gulliver Circuit for three months.

Herbert Lee.

At the Chiswick Empire last week Herbert Lee introduced a new Weston and Lee number, "Heaven," which promises to be a big success. Another number Bert will introduce this week at the Victoria Palace by the same authors is called 'Daddy, Dear, I'm Coming Back to the Farm."

Thornley Dodge.

Mr. Thornley Dodge scored another success at the concert given at the Cranwell Air Force Theatre last Friday, and had a very hearty reception at Harrogate on Saturday last. His new song, "Just as Good as Wat's Abaht To-day," is a big success. Mr. Thornley Dodge has been specially engaged for the "W. H. Smith" Centenary Dinner (to-night) Wednesday, at the Savoy, and is singing "The Ruler of the Queen's Navee," from "Pinafore," by request.

Favourites at Victoria Palace.

Noni and Partner are making their ninth appearance at the Victoria Palace this week. Noni also appeared five or six times at the Soldier Sunday Entertainments given here during 1918 and 1919. Dolly Victoria and brother are making their eighth appearance at the same establishment.

Lane and Dixon.

Last week, at the Empire, Liverpool, Lane and Dixon, the tailor maids, were called upon to deputise for Miss Vanwy Chard, and did exceedingly well. This act has now settled down to a steady success, and the tailor maids have received offers for Africa and Australia, but are unable to accept at present, owing to their variety bookings here.

Osborne and Perryer.

At the Palace, Leicester, this week, those clever and refined entertainers, Ben Osborne and Nellie Perryer, will conclude a four months' provincial season, which has included the Macnaghten tour, in which they have been a principal attraction. They open in town next Monday for two weeks at Walham Green, with the Victoria Palace to follow. In December, Ben and Nellie return to the London Coliseum, where they are big favourites. It was at this house they appeared nine weeks in twelve months. Bookings through Reeves and Lamport extend well in 1925.

James Hunter.

The society raconteur, James Hunter, who did remarkably well at the Hippodrome, Portsmouth, recently with his clever and refined entertainment, was also making a big hit in Manchester last week. Jimmy's refreshing and original stories are interspersed with two good numbers, "Stand Easy!" and "I Do," and he concludes with a fine monologue, entitled "The Waster." This week Jimmy is appearing at the Empire, York, and will not be seen in town again until next March.

Miss Agnes Healy.

During the matinée performance of "Johnny Jones" at the Alhambra last Wednesday, Miss Phyllis Bedells became suddenly indisposed, and her place was taken by Miss Agnes Healy, who successfully took the principal dancer's place for the remainder of the week.

Ernie Mayne.

At the Palace, Manchester, this week, Ernie Mayne is sharing honours with Harry Weldon. Ernie, who is always open to consider new numbers, has, we hear, just acquired a song by a new author, "Tarzan of the Apes," and is thus once more first in the field with a topical number.

Sisters Reeve.

At the Holborn Empire this week, the Sisters Reeve are making their first appearance at this house, and will remain on the L.T.V. Circuit for the next six weeks. For pantomime Mabel and Hestor will play their third season under the same management, as Jack and Jill respectively, opening on the Controlling Tour and going later on the Stoll Tour. Next March these talented artists will be seen in a big revue, entitled "The Buccaneers," which will be produced at the Chiswick Empire. Their present act, in which they introduce their own numbers, is a very popular one.

Controls the Hair

WHETHER the hair be curly or straight, wiry or supple, thin or thick, Anzora will be found to keep it in correct position all day throughout your work or recreation. A little should be rubbed into the scalp every morning and the hair carefully brushed, then no further trouble need be taken, for Anzora will control the most refractory hair under most difficult conditions.

Anzora Cream for greasy scalps, and Anzora Viola for dry scalps, are sold by all Chemists, Hairdressers, Stores, etc., in 1/6 and 2/6 (double quantity) bottles.

For shampooing we have introduced Anzora Beta-Naphthol Soap (powdered) most economical and efficient. :: :: *A 1/- pot gives 15 Shampoos.* :: ::

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MY MUSIC HALL TOUR.

WHERE THE KANGAROOS GO—BATHURST'S REMARKABLE ORGAN—"THAT," PUTS ON THE SEARCHLIGHT.

My anxiety to hear an organ—no, Organ; this one deserves a capital "O"—possessing five manuals, seventy-two stops, twenty-five pistons, two-thousand-three-hundred-and-three pipes, and costing eight thousand pounds, drew me last week to the Coliseum; but I popped in at the Victoria Palace first, and spent a pleasant hour with Liane D'Eve, Fred Lindsay, Edis and Forbes, and Edgar Curtis.

At the Victoria Palace.

Edgar Curtis describes himself as "the lilliputian wonder." This is not strictly accurate, for the only part of Edgar you see is his life-sized head, and the lilliputian remainder is not really Edgar at all. No human being, not even the man who used to make money by allowing himself to be run over by a motor 'bus, and passing round the hat afterwards, could possess such pliable limbs or twist his elastic legs into such remarkable curves. While the lower portions of the lilliputian wonder does these things, the upper portion rattles off amusing songs. It is the upper portion you applaud when the turn is over.

The curves of the lilliputian legs were no more wonderful than the curves of Fred Lindsay's Brobdingnagian whip. Fred Lindsay is one of those Australians who make you thank Heaven that there are no kangaroos in this country. The kangaroo, apparently, incites one to whip practice, and it would be very trying to have young bloods slashing at your cigar-ash as you rolled down Piccadilly, or attempting to lasso you as you were about to board a motor-'bus. Even if they were all as accurate as Fred Lindsay, it would not be really pleasant. He, of course, knows perfectly well that he will always flick off the cigar-ash, but I doubt whether the plucky smoker at the Victoria Palace was quite as certain. Accidents happen to the best regulated whips. And the sizes of noses vary.

Fred ended his wonderful performance by cracking "God Save the King" on his stock whip; and Liane d'Eve carried on the patriotic spirit by singing songs in honour of England and France. The only other performers I had time to see at Victoria before going to the Coliseum were Anita Edis and Fred Forbes, a clever couple who always go down well. Forbes is distinctly comical, particularly when he looks disgustedly at the audience, and exclaims, "Don't laugh, what's-his-name, don't *laugh!*" I would like him even better if he rigidly took this advice himself. A man who makes a perfect ass of himself always loses some of his flavour when he shows you that he knows he is doing it. We take it for granted that he knows. And Forbes's perfect ass is so good that it ought not to be tampered with.

At the Coliseum.

Have I enough space left to do justice to the Organ with the 5 Manuals, 72 Stops, 25 Pistons, and 2,303 Pipes? When I first read all these particulars on the programme I found myself instinctively wondering how fast it could travel an hour? As a matter of sober fact, this Organ did move, for when the curtain went up it was at the back of the revolving stage, and swung round to the front in sight of the audience.

The organ has been invented by one Bathurst, but the organist is Mr. Westlake Morgan, who grapples nobly with his task. I confess I thought the Organ would be more versatile in its effects, but if my desire for sensation was cheated, perhaps it was as well. The organ, after all, is a majestic and dignified instrument, and one should not take too many liberties with it. Mr. Morgan gave us a serious programme. His music was good, and he received valuable help from Miss Marie Ambrose, a singer with a very lovely voice.

I was glad to hear Muriel George and Ernest Butcher again. Muriel George always carries happy memories of the old "Folly" days at the Apollo, and Ernest Butcher is perhaps the best singer of his kind on the halls. He has a splendid voice, a real sense of humour, and a delightful manner. I could quite contentedly have listened to all the eighteen songs named on the programme, but there was only time for four or five. Mr. Butcher sang "Top of the Hill" with particular spirit, and this was the biggest success of the evening. There is only one point I take exception to in this song. It sets out to be a stirring appeal for endeavour, and it concludes by telling us that there is only room for one man at the top of the hill. In that case, I'll try another hill, with a broader top. I do not envy any man a position which is only gained by crowding another man out.

One is never surprised to find Margaret Cooper and Clarice Mayne at the Coliseum. It is their natural home. The former scored with "Jumpers," in which a worried husband confides to us how they get on his nerves, and the latter sang a number of new songs. That is to say, the words and the music were new, but her story was the old, old one. Clarice does not trouble about where flies go in the winter-time. Her partner caused a good deal of amusement by putting on an eyeglass in the form of a miniature searchlight, and picking out bashful members of the audience with his ruthless ray. I prepared myself for the ordeal, but he spared me and missed my box.

Other old friends were the Jovers and Torino. Top marks to the former for their horizontal bar display, and to the latter for his clever juggling. I have also noticed Dollie and Billie recently. Their performance was much appreciated. The Benedetti Brothers were new to me. They hail from Italy, and are knock-about violinists. Assisted by weird make-ups, they make a deservedly big hit.

Huntley Wright ended the evening with his sketch, "A Breath of Fresh Air." Wife gets separation. Aunt and uncle of wretched husband come and condole with wretched husband. Exit aunt and uncle to tea off stage. Enter wife. She has no money. Surely her wretched husband, even though separated, will give her something to pay her taxi-cab. Something in the wife's attitude gives you hope. Something in the wretched husband's attitude give you more hope. Something in a violent quarrel between the elderly turtle-doves having tea off-stage gives you more hope still. Will the wife and the wretched husband patch it up? After all, a quarrel is nothing! Hooray! They do patch it up. Wretched husband pays for taxi-cab, and sends it away. And that's that.

I have seen better sketches, but Huntley Wright was his usual amusing self.

EXTRA TURN.

"THE DAWN OF DAY."

Dramatic Interlude, by Jack Williams. Produced at the Tivoli, Manchester, on Monday, Oct. 25.

The Erring Wife....Miss Ivy Maurice
The Husband ..... Mr. Bob Barlow

This little piece was introduced on Monday as an interlude between the scenes of Jack Williams's revue, "Smiling Eyes," which is doing well this week at the Tivoli Theatre, Manchester. It depicts a deserted husband, left with a baby, who lies asleep in the next room. The time is New Year's Eve. The husband indulges recollection in the form of a song, the theme of which is "the fool of the story," until his meditations are interrupted by the appearance of his wife, who desires to see her child once more. He refuses, and there is a scene of recriminations and reproaches, but, finally relenting, the mother is allowed to gratify her maternal wish, with the result that the breach is healed, and the old sentiments, reawakened by the influence of the child, herald the dawn of a happier New Year. Miss Ivy Maurice and Mr. Bob Barlow both acted with sympathy and cleverness, and the piece was well received.

Olga Sydney Fixes Panto.

We hear that Miss Olga Sydney, the dainty young impressionist, who has been meeting with much success in town recently, has been engaged by Mr. Sydney Bransgrove for panto., through her agents, Messrs. Norris and Clayton, who have also secured her a number of variety bookings for the next five years.

ROYAL ALBERT HALL
Manager - - HILTON CARTER.

The VARIETY (COSTUME) BALL

IN AID OF
The Variety Artists' Benevolent Fund.
President - Mr. JAS. W. TATE.

On WEDNESDAY, DEC. 1, 1920.

Doors open 9 p.m. Dancing 10 p.m.
FANCY DRESS. EVENING DRESS.

Full particulars from Miss MARGARET CHUTE (Organiser), Variety Ball Office, c/o WYLIE & TATE, 25, Oxford Street, W. 1.
Telephone—Museum 3599.

THE LONDON MUSIC HALLS.

THE ALHAMBRA.

Since "Johnny Jones" first started his frantic flight from a fortune in the belief that the police were after him for slaying a constable, many fresh incidents relevant and otherwise have been added to his "tale of woe." Fresh folk have encountered the redoubtable Johnnie and his valiant little foster-sister, Sue. One of them is the eccentric juggler-comedian, Rebla, who appears as a delightfully casual waiter at the "Chat Noir," where after showing that he has decided talent as a comedian, he juggles with indescribable deftness, using umbrellas, plates, tennis Balls, or anything else that comes his way, always with the quaint air of being bored to death, but wound up and obliged to go on with the job. Mr. Jack Morrison, also a newcomer to the cast, does the little he has to do (his part demands expansion) so skilfully that it becomes an object lesson of multum in parvo. One of the prettiest things in an entertainment that is full of pretty things is the charming musical number "Mary," for Mr. Morrison and Miss Destournel and Mr. Morrison. Of Mr. George Robey it is difficult to write, one is so lost in admiration of his great gifts, the spontaneity and the richness of his humour, his ineffable air of radiant good-humour that makes one believe that he is enjoying himself as much as the audience are enjoying him. Perhaps his greatest tour de force at the present time is in the spoof boxing match with the great Caterpillier, who is there in the imagination only. It is an exquisite bit of fooling, and on Monday night a big audience that included the Prince of Wales (in the stalls) laughed to exhaustion point. Later on this is followed by the appearance of Johnny disguised in female attire, first flirting with the Commissioner (Mr. Pip Powell) outside the Circle des Etrangers, then becoming argumentative and finishing the conversation by a torrent of abuse. Miss Ivy St. Helier as sister Sue works loyally and artistically with Mr. Robey, and the exquisite dancing of Miss Phyllis Bedells continues to be one of the great attractions of this bright and beautiful show.

THE COLISEUM.

The usual attractive and varied programme here is opened by Marcelle De Vere, a young lady of charming appearance, who performs on her bicycle many clever manœuvres, and in addition plays the violin beautifully while cycling quickly round the stage, both forwards and backwards. Jock McKay, who follows, is "a drop of very special Scotch," whose amusing patter goes down exceedingly well. "Dream Stars," a musical fantasy, arranged by Laddie Cliff and presented by J. B. Taylor, is a pretty piece of sentiment in which a young man dreams by the firelight glow of the various musical comedy heroines he has been in love with. The leading characters appear from "Veronique," "The Geisha," and "Florodora," and then that modern syren, the spirit of Jazz.

A very popular item is the new sketch by Norman Lee, entitled "Plain Mrs Dripping," in which the inimitable comedian, Will Evans, plays a fashionably attired and "perfect lady," who calls at a solicitor's office as beneficiary under her rich uncle's will, only to find another Mrs Dripping there on the same errand. After an amusing wrangle, the first Mrs. D. heavily bribes her rival to abdicate, only to discover—well, it would not be be fair to give away the clever surprise which forms the climax of this very entertaining and smartly enacted sketch. Margaret Cooper, who follows, scores a great success with "Jumpers" and other numbers; and other old Coliseum favourites who are retained from last week are Clarice Mayne and "Thai," in their always delightful act. Bilbainita gives a series of alluring Spanish dances, and that fine sketch, "The Cherry Tree," is making a happy return. In this Harry Green repeats his clever and amusing performance of the unctuous Israelite who could not tell a lie. Linga Singh, an Indian magician, is responsible for an elaborately-staged and clever show. The climax is reached when a girl is enclosed in a wooden chest which stands on trestles in the middle of the stage, away from all contact from anything else. The chest is set fire to and burnt to ashes, from which Linga Singh abstracts what are apparently the bones of the immolated victim, and deposits them in a basket which an assistant has shown to be empty. But an incantation works wonders, for up jumps the lady, her own charming self again!

HOLBORN EMPIRE.

A capital programme is provided here this week. O'Wray and O'Dare's headgear is as remarkable as the cool way in which they perform wonderful and dangerous tricks in their acrobatic speciality act. There are many novel and elaborate features in this act, including the dropping of O'Dare into the orchestra, and some very cute balancing. The Sisters Reeve, charming duettists, as the maid and her wooer in "Something Seems to Tell Me," show us exactly how courtship should be conducted with a melodious setting. They make further appeal to our sense of romance in "That Beautiful Sweet Land of Love." Bert Terrell, that versatile Dutch comedian and yodelling vocalist, is in great form. Light of foot and lilting in melody, he also excels in the recounting of capital stories and anecdotes full of wit and observation. His operatic duet is excellently rendered, and his falsetto singing in "Moonlight" most effective.

Jack and Evelyn are always welcome as sure mirthmakers. The alert resourcefulness of Jack and the daintiness, vivacity, and sprightly wit of Evelyn ensure a rippling accompaniment of laughter when they take the stage. The mock melodrama of the lover who went to seek his fortune in the diamond mines goes at breakneck pace, and is popular as ever, whilst both Jack and Evelyn foot it featly.

Syd Walker has a new song scena, "House Hunting." It has a taking tune, and plenty of fun with its play upon words, and the droll patter as he prowls around with part of the furniture in hopeless quest of a home. The advent of the young hopeful and the Bolshevist is the prelude to further fun in plenty, and the Russian dance travesty with which it concludes is very droll. "Who Put the Bricks in Brixton?" needs no further comment, as its popularity is assured.

A good, all-round show is given by John, Harry, and Burton Lester in their latest musical and song hits, their trio, "Advice to Young Men," being a capital item. Fred Karno's droll knockabout burlesque, "Mumming Birds," with Jimmy Russell as the saucy boy and Cyril Cooke as the inebriated swell, causes hearty laughter.

Effie Mann, that delightful vocalist, sings selections from her repertoire, including "Heart's Delight" and "Live and Love"; and Frank Powell is very amusing in "On the Underground," which was heartily received.

CAMBERWELL PALACE.

The Quintons opened the excellent programme here on Monday with some cleverly played banjo duets. Mr. Ern. E. Roma, a comedian with a fine voice, tickled the risible faculties of the audience with his description of his married life. The D'Arcy Woolven Trio were great favourites with their fine renderings of popular songs. Their humorous medley was much appreciated and the audience would have liked more from the pianist, had time permitted. Mr. Vernon Watson's clever impersonations of well-known variety artists singing "Give Me the Moonlight, Give Me the Girl," were heartily acclaimed, and his character study, entitled "Baby Bill," afforded proof of his versatility.

Mr. Billy Bennett, the french humorist, kept the audience in roars of laughter with his songs and recitals of his Army experiences. Miss Maidie Scott gave artistic renderings of two songs, that bemoaning her fate at being born a girl, and the popular "If the Wind Had Only Blown the Other Way." Miss Hetty King won the heartiest of applause for her clever male impersonations, the most popular being that of the guardsman. Mr. Will Fox's comedy piano act, accompanied by clever patter, was responsible for much mirth, and Gilbert Heron and Company, in a one-act play, "Blind Man's Bluff," which was admirably acted by all concerned, completed.

STRATFORD EMPIRE.

There is the usual attractive programme at Stratford Empire this week, and big houses are sure to be the rule. Albert Whelan proved a prime favourite, and gave of his best and in abundance. His gag of a "new song," so quietly expressed, raised a gentle ripple of laughter. His rendering of "She's a Wonderful Girl" is going to add to the great popularity of this song, with its humorous, topical allusions. A new recitation, "Just Like That," also went exceedingly well. Dolly Elsworthy proved a great favourite, and gave a song appealing for more common sense in labour disputes, because "it's the women and children who suffer." Of a quite different character was "Since Ole Bill's Come Home," which, with Dolly's mannerisms, created roars of laughter.

The Royal Bartle Quartette, in their medley of dance, song, and music, gave a very welcome act, their work on the concertinas evoking much applause. Bab's song relating to "Little Willie" was an amusing turn. Farr and Farland maintain their reputation as front rank comedians. Roxy La Rocca, the wizard of the harp, has certainly earned his cognomen, and his selections of popular melodies won the heartiest of applause. Two exceedingly clever and startling gymnastic and acrobatic and equilibrist acts, and a "talkative comedian" complete a programme of outstanding attractiveness.

ISLINGTON EMPIRE.

There is the usual excellent programme here. The Gotham Girls, with their comedy harmonising quartettes, give a pleasing act. The Variety Three are boys who can play violin, piano, cornet and concertina with equal ease. They run through a medley of concerted overtures, rags, and chorus songs with a speed and skill which is much appreciated, playing and singing with equal ability. Popular Hilda Glyder gave three numbers in her usual attractive style. Wyn and Ivy are two pretty girls, one costumed as a servant sings beautifully, has some humorous patter, and can also dance. The comedy girl causes hearty laughter with her burlesque.

Victoria Monks, "John Bull's Girl," tops the bill, and is very successful in her capital songs given in her own inimitable style. Jack Pleasants causes much merriment, with his quiet witticisms. George D'Albert infuses plenty of spirit into his chorus songs, and the Selbinis perform wonderful cycle feats. N. Carter Slaughter and an excellent company conclude with a really funny farce, "Too Many Wives," which is much enjoyed.

LEWISHAM HIPPODROME.

Dolly and Billie, those exceedingly clever juvenile artists, made a great success here on Monday. Their opening number is "Bubbles," followed by a couple of "jazz" numbers, and a delightful song, "A Rose in No Man's Land." They are equally good in singing, dancing, and patter, and Billie is, in addition, a capital little comedian. Molly Butler, the dialect comedienne, is very successful in a couple of numbers, the first a little coster episode with some smart patter, and the second a musical monologue of a French music-hall artist. Both numbers are cleverly rendered and keenly appreciated. The Four Clovelly Girls' club juggling is much appreciated, and Dale and O'Malley score with their smart cross-talk and singing and dancing.

Miss Ruth Astor, the popular American impressionist, gave us excellent impressions of Miss Ada Reeve in "Silly Questions"; Mrs. Patrick Campbell, in a scene from "Pygmalion"; Mr. Albert Chevalier, in "My Old Dutch"; and Miss Edith Goodall, in "Within the Law." Herbert in Martine, the originator of the stair-case dance, had a very hearty reception.

Miss Marie Lloyd tops the bill, and the Queen of Comediennes, who was in excellent form, sang "That's the End of a Perfect Day," "I Can't Find My Way Home," and "Ruins." Dennis O'Neil and Pat Thayer, in their latest song successes, are responsible for a turn full of good music, and carried through with much vivacity and charm. A capital turn this, and one which richly deserved the hearty reception accorded it. The Phil Rallis Trio close the programme with their clever comedy vocal and acrobatic act.

THE EUSTON.

There are plenty of antidotes for depression in this week's Euston programme. Cornalia and Eddie, for instance, are a veritable tonic. Both are true artists in their own particular line, and he of the red nose and plate-smashing proclivities invests his knock-about business with refreshing originality and undoubted skill. Tom Payne and Vera Hilliard appear in a witty duologue that scintillates with clever lines. Tom as a stage carpenter with play-writing aspirations, is genuinely funny, and proved one of the big "hits" on Monday evening.

A rollicking new farcical comedy sketch, entitled "Press the Button," is being produced here for the first time in London, by Syd Hale and company. The story concerns a patent electrical chair invented by a Dr. Juanesque, husband, which has the effect of putting to sleep anyone sitting upon it when the button is pressed, and further, of extracting from the victim all his or her innermost secrets. The way the tables are turned by the wife upon the husband is neatly contrived, and the playlet was acted with the requisite swing, and obtained a favourable reception.

It is evident that Euston audiences would beat our High Court Judges in a general knowledge paper. They, at any rate, knew what Austin Rudd was talking about when he discoursed on "Crown and Anchor," and its importance to the sailor boys. An excellent character comedian, Austin Rudd is served well by a first-rate selection of songs. Emmelyn Walter's charming vocal numbers are another popular turn. Her rendering of "The Pipes of Pan" and an amusing song at the piano, "Why Must I Do All the Loving?" were delightful efforts, whilst she proved, in addition, to be a diverting raconteur. Dan Leno, jun., was at his best in his horn-pipe number, executing some comical eccentric dances, and proving that he had undoubtedly inherited some of his brilliant father's laughter-making talent. Frank H. Fox, the character comedian; the Stellios, with their performing dogs; and Rosa Beryl, comedienne, are the remaining items.

KILBURN EMPIRE.

The current edition of the Kilburn Empire's "Who's Who" is a hefty volume, and, like all its predecessors in the writer's recollection, a volume of real distinction.

First there is that wonderful institution, G. H. Elliott, making his millionth appearance as the one and the only chocolate-coloured coon. Mr. Elliott has sung many songs to us, including the classics, that have helped to make him famous; but none of them has "gone down" so well as, for instance, "Sunday, I Call Her Sunday," did on Monday. His little bits of in-between humour, too, are as bright and refreshing as ever.

Next, there is that inimitable merry-maker, Ernie Lotinga, who has in "Josser, K.C.," a screamingly funny sketch, with every line of it a chance to make his audience very nearly expire with joy. And he has a particularly clever company of six to aid him in the process.

The Anglo-French comedienne, Yvonne Granville, is a third as great an attraction. Song verses in French do not always delight suburban audiences, however well delivered, but in this case it is a very different thing. Those of "Oh! What a Pal Was Mary," and Harry Fragson's success, "Come Back," were rapturously received—for once in a way to use a time-honoured phrase and mean it.

The rest of the bill is excellent, with no exception. Halma, the "crazy" juggler, works "slick" and with a distinct originality; Jim Nolan, comedian, is tremendously popular with his songs, "Down in the Dell Where the Cock-eyed Marys Dwell" is their chief, and he can tell good stories, too, and dance. And he knows the art of make-up. Marie Kendall scores with two numbers, one in clever coster guise; Clifton and Partner are hand-balancers, and otherwise equally startling specialists; and Charles R. Whittle is another artist, a comedian, who adds to his laurels.

Finally, those two fine slack-wire people, Togan and Geneva, are continuing to justify their reputation as providers of one of the best acts of its kind in vaudeville.

QUEEN'S, POPLAR.

A capital programme is provided here this week. Topping the bill are the "Three Scamps," who, with the aid of a piano, give anything from a rag to a ballad. They received a hearty welcome on Monday evening, and were not allowed to retire until after having given five items. The most popular were "Molly O'Shea" and "Mother o' Mine." Violet Grey, very chic and fascinating, is the possessor of a fine voice, and was heard to advantage in her two songs, "In Old Dahomey" and "Let the Rest of the World Go By." Both were splendidly rendered and loudly acclaimed.

Phil Parsons, the perky comedian, kept the house in roars of laughter with his humorous patter and his song, "Happy Days." Costa and Geo., comedy speciality artists, proved to be a clever pair, and gave a wonderful exhibition of both skill and agility on horizontal bars. The comedy introduced into their display was most amusing, and they quite deserved the hearty reception accorded them. Bobbie Kerrigan, a very entertaining youngster, soon made himself at home by giving a song and relating some of his life experiences. He has a piquant style, and scored a hit. The Dainty Dance are a merry and talented pair. Opening with a song, they followed with a series of novel simultaneous dances which were executed neatly and with great precision. A really good turn, and the audience showed much appreciation.

Stidder extracts some delightful music from the curious instrument which resembles half a 'cello. He is also very clever with an ordinary violin, and finished by giving extracts from "William Tell" upon a stringed instrument which appeared to be only a few inches in length. Completing the bill were Graham and Edith, who presented some unique acrobating and tumbling, and events of the moment upon the bioscope.

"CATCH OF THE SEASON" AT CHELSEA PALACE.

With the announcement of the Hicks and Sacks partnership it is interesting to note the instantaneous favour with which the former's famous vaudeville musical comedy success was received on its revival at the Palace Theatre, Chelsea, on Monday. The West-End Productions, Ltd., who are responsible for the show, have provided a strong cast, and the delightful play is admirably mounted, staged, and dressed. Happily, we have Miss Joan Clarkson, who so successfully starred as Bluebell, as the winsome heroine, while Mr. Stanley Brett was, as ever, at his best as the debonair and mercurial Duke of St. Jermyns. Mr. Tom Pancourt, Miss Nellie Sheffield, Miss Mabel Barrell, and Mr. Douglas Greet, gave able assistance in the merry and exhilarating entertainment, which is produced by arrangement with Messrs. J. M. and R. Gatti.

"THE SPIRIT OF MUSIC."

A vocal scena, entitled "The Spirit of Music," was presented with pronounced success at the Woolwich Empire last week. It is produced in an Eastern atmosphere. In an harmoniously arranged colour-scheme of effectively draped drawing-room appointments, a bronze-gold Buddha occupies the centre of the stage, kneeling upon a golden throne. Enter Miss Ethel Peake (soprano) and Mr. Peter Grahame (baritone). The lady, observing Buddha, enquires what it is, and where it came from, the gentleman replying that he picked it up during one of his Eastern travels. He calls it "The Spirit of Music." The Buddha (Miss Joyce Denham) then comes to life, and, gradually approaching the piano, a delightful song scena is presented, remarkable for both its vocal distinction and artistic perfection. The songs of Mr. Peter Grahame (the well-known baritone, so popular with Queen's Hall, &c., audiences), and Miss Ethel Peake, possessor of a voice of most pleasing quality and delicate timbre, were much appreciated; while Miss Joyce Denham convincingly personified The Spirit of Music, and proved an excellent and sympathetic accompanist. This novel and artistic vocal scena should have a very prosperous future.

Grand, Hanley, Reopening.

In consequence of the daily increasing demand for seats, and particularly so from the outlying districts, for the reopening on Nov. 1 of the Grand Theatre, Hanley, after decoration and re-seating, the management have been compelled to arrange for the opening of the advance booking office. As the new box office will not be completed for a few days, a temporary advance booking office will be opened at the Theatre Royal from Monday next. Four clerks will be in attendance to cope with the demand, and seats can be booked for every part of the theatre without any booking fee. All prices are inclusive of tax. A first-class programme has been arranged for the opening week, including Dorothy Ward and Shaun Glenville.

The Three Neslos.

The speciality act, presented by the Three Neslos, which contains many original tricks, has been meeting with much success on the Stoll tour, and at the Hippo., Manchester, last week, gained a very hearty reception. This act will not be seen in town until Christmas week, when it will be at the Chiswick Empire, the following week going to the London Coliseum.

ANSWERS TO CORRESPONDENTS.

M. Lyon.—*We have always understood the lady was English.*

"LITTLE HISTORIES."

Useful information in booklet form is to be found in "Little Histories," issued by the Underground Electric Railways and London General Omnibus Co. They consist of brief notes on the towns and villages in the district around London, setting forth their history and associations for the benefit of the wayfarer. On each side of every note is an illustration of the place described, and there is also printed a list of motor-bus routes, with the underground connections and other stage points.

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A BIG WINNER By NORMAN LEE!

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THE COLISEUM FAVOURITE.

SCORES A TREMENDOUS SUCCESS

IN

'PLAIN Mrs. DRIPPING'

By NORMAN LEE.

AT THE

LONDON COLISEUM.

London "DAILY TELEGRAPH" says:—

COLISEUM.

"At the Coliseum yesterday afternoon Will Evans kept his audience in a state of almost continuous laughter for twenty minutes with his new sketch 'Plain Mrs. Dripping,' one of those irresponsible things that depend largely for success upon the principal comedian. It follows, as night the day, that in Mr. Evans' hands its appeal is never for an instant in doubt. His part is that of a comely, buxom, and voluble matron, dressed in a nice-fitting coat and skirt, who, however, under pressure of circumstances, can use her tongue to marked advantage. This she does in an encounter with another Mrs. Dripping over the question of which of the two is the rightful inheritor under an uncle's will. The humour of the little piece is more easily imagined than described; enough that it affords Mr. Evans ampler scope for his comic powers than anything he has appeared in for some considerable [illegible]."

THE BEST SKETCH I HAVE EVER HAD

SONGS AND SINGERS.

B. Feldman and Co.

Ballad singers are showing a great interest in "My Isle of Golden Dreams," a song which, although just issued, has already exhausted its first edition. As a waltz, this number is being played extensively, and experts are agreed that it is the best dancing waltz of the season.

Norah Delaney has arranged to feature "Oh! What a Difference the Navy's Made To Me."

May Moore Duprez is enthusiastic over "Who's Coming to the Tartan Ball?" which she describes as easily the best Scotch song of the season.

Kitty Collier, in Harry Day's "Patches," makes a big feature of "How Ya Gonna Keep 'Em Down On the Farm?" and other Arthur Street publications.

Charles Whittle sang "I've Been Out With the Wild, Wild Women" at Croydon Empire and Lewisham Hippodrome recently, and had the whole house with him in the sparkling chorus.

René Dawson scores a big success in "I'm Forever Blowing Bubbles."

Jock Harris, the Scotch comedian and concertina expert, makes a hit in "Oo La La Wee Wee."

René Olliver reports "huge success with 'Bubbles' and 'Let the Rest of the World Go By.'" Harry Sutton is introducing "Bubbles" into his concert party programmes. Other Feldman numbers are also on his list.

Nella Della, who has taken up "When a Peach in Georgia Weds a Rose from Alabam," is at the Metropolitan this week featuring several Feldman numbers with success. Harry Mannering is including "Bubbles" in his "Will o' Wisp" production. Evelyn Behenna has two winners in "Tartan Ball" and "Wishing Moon."

The Sparkling Mozelles are delighted with "Bom Bom, Bom Bhe," which is going so well at Hammersmith this week. The Sisters Rochfort have produced "Underneath the Wishing Moon" with success. Jack Charman is doing well with the new "Navy" song.

Star Music Co.

The Star Company have just issued a ballad from the pens of J. P. Long and Maurice Scott, entitled "Your Wonderful Heart of Gold." This number has a lyric of beautiful sentiment set to a melody which will appeal and remain in the memory.

"Your Wonderful Heart of Gold" is a ballad that, it is predicted, will eclipse all others, and therefore just what pantomime managers, producers, and artists are looking for.

"Cupid Plays the Dickens With Us All" is also going to be a "stormer" for principal boys. Fred Barnes has made a great success with this number, and is featuring it this week at the Grand, Birmingham. Randolph Sutton, writing from the Opera House, Southport, last week, says: "God bless you for 'Cupid Plays the Dickens'—it's a real one. I produced it on Wednesday, and it was at once enormous—even got a big round of applause after the first verse and chorus."

G. H. Elliott is highly successful at the Collins's, Islington, with "Mammy's Mississippi Home." Jen Latona is doing splendidly at the Empire, Cardiff, with "There's a Little Bit of Devil in Ev'ry Little Angel." Nora Delany scored with this popular number at the Palladium, last week Hilda Glyder is making a decided hit at the Empire, Islington, with her new song, "I Don't Care a Lot for a Lot of It." Maisie Ayling, at the Hippodrome, Woolwhich, is singing "Why Did You Teach Me to Love You?" Anita Hayes reports success with "You Made Me Happy for a While" at the Palace, Grimsby, this week. Connie Browning is doing well with this number at the Pavilion, Glasgow.

Ian Morgan says that "Why Did You Teach Me To Love You?" and "If We Found a Little Corner in this Great Big World," are two hits of the "New Barmaid" production at the Palace, Redditch. Marjorie Fulton is singing "In Your Mammy's Wedding Gown," at the Olympia, Shoreditch. Other of the firm's successes which are being featured by many prominent artists are: "You Can't Fool Around with the Women," "Oliver," "Stop It! John," "The Rose of Alabam," "Better'n That," "Archie, P.C.," "T'was an Old-Fashioned Love Song," "Ting-A-Ling-Ting," "The Song of My Heart," "Little White Hill of Dreams," and "Nobody Ever Taught Me How to Love."

Lawrence Wright Music Co.

No firm of recent years have achieved a bigger reputation for go-ahead methods than the Lawrence Wright Music Co., and in their short but successful career they have proved that they invariably know what the British public want. They have secured a couple of capital comedy songs for pantomime. These are Ernie Mayne's latest winner, "San Fari Ann," and the great success of Syd Walker, "Who Put the Bricks in Brixton?" In case there should be any doubt in artists' minds that the latter song is purely local, the firm hasten to state that in addition to the London version they have had choruses done for all the principal provincial districts. As there are only a limited number of permissions for each of these songs those anxious to secure them should do so immediately.

Miss Jean Andrews, fresh from her provincial tour, is playing at the Victoria Palace this week, and her rendering of "Wyoming Lullaby" wins the heartiest of applause. As was the case with "That Old-Fashioned Mother of Mine" last year, so this year every show will have "Wyoming Lullaby" and "City of Laughter, City of Tears," the latter number being an especially strong principal boy-song. These numbers are outstanding successes at the Empire, Kingston, this week, where they are both being worked by the famous Michaeloff Trio.

Rorke and Bray, who are rapidly coming to the front with their popular double act, which is at present one of the strong features of Harry Day's revue, "Flashes," are using "Wyoming Lullaby," the popular "They'll Never Know Me in Old Dahomey," and "My House is Haunted," which first proved such a winner with the Versatile Three. The Versatile Three, besides using "My House is Haunted," have in active rehearsal "City of Laughter, City of Tears," which will be a big song with them.

Miss Elsie Denham, who is a firm believer in having Lawrence Wright's songs in her repertoire, is scoring a big success this week at the Palace, Plymouth, with "They'll Never Know Me in Old Dahomey."

Francis and Day.

In addition to "Swanee," the song that is being universally snapped up for pantomime, and which was first introduced to the music-hall public by Daisy Dormer, the firm has, as in former years, an almost embarrassing number of good things, both vocal and instrumental, for the delectation of audiences on Christmas Eve and Boxing Night. "Sam the Sailor," with which Ella Retford is scoring just now, appeals strongly, as does the Two Bobs' "Italiano," to both principal boys and girls, whilst for artists in the former category Fred Barnes's "Too Many Girls" and "Just for Me and Mary," and Scot Gibson's "Rose of Virginia" are in great favour. "Blushing Moon" and "A Great Big Kiss," Clarice Mayne's current hits, and "I'm Getting Tired Playing Second Fiddle," sung by Anita Elson, and also by George Lashwood, will be strong cards in the repertories of numberless principal girls. Ballads that are being largely taken up are, of course, "Love Sends a Little Gift of Roses," Florence Smithson and Lillian Burgess's hit, and "Let Bygones Be Bygones"—the number which is proving such a stormer in the hands of the Versatile Three. Comedians and dames are well served with such items as "Tarzan of the Apes," Ernie Mayne's latest hit; "Meet Me," a number with which Nellie Wallace is making audiences rock in merriment, and which can be sung by artists of either sex; "The Gipsy Warned Me," Violet Loraine's triumph; and "Knitting Jumpers," Will Evans's laughable song. In the way of production numbers, "In Monterey," featured by Carlton and Rosslyn on the halls, and "Voices from the Minarets," sung by Harry Claff in his well-known Oriental scena, are being eagerly enquired after.

Harry Castling and Charles Collins's new song, entitled "Meet Me," produced by Nellie Wallace at Manchester, is proving a veritable "scream" in that artist's hands, and is spoken of as the funniest song she has ever had.

The orchestral department of the firm is in receipt of many appreciations and congratulations in connection with the success of "That Naughty Waltz," and the co-operation of and messages from musical directors is keenly appreciated.

Dollie and Billie, at the London Coliseum, have been scoring heavily with "That Laughing Trombone," written and composed by Lionel Rothery.

Many Fairy Queens are finding in "God Keep You, Dearest Heart." D. Cameron Forrester and Henry E. Pether's ballad, a number admirably suited for use by them in pantomime. Mme. Ina Hill is scoring heavily with the latter's "Awake!" at Putney.

"Write Me a Letter From Your Garden," Edward Lockton and John Openshaw's new ballad, is proving a triumph on tour in the hands of Lillian Burgiss, of the Femina Quartette.

By an inadvertent slip of the pen Clarice Mayne was reported as singing "Swanee" at Manchester recently. This was not so.

Parker-Charles Music Publishing Co.

Like Oliver Twist, artists who "try over" a Parker-Charles item invariably write asking for more. Robert Mulvey, the well-known baritone, who, with his quartette, produced Albert Parslow's "Light of My Soul" some months ago, is now featuring "Jolly Old Tom," "A Kiss at Dawn" (both by P. Newstead), "The Sergeant-Major" (A. Scott-Shaw), and "King of the Clouds" (Geo. F. Lewis). Mr. Mulvey's rendering of the last-mentioned number at Stroud Green last week was much enjoyed.

At the Metropolitan concert at Willesden last Wednesday Edward Grimshaw received hearty applause for his singing of "When You Go Sailing Westward" (Briggs and Hortin). Leonard Roy, the well-known musical director, is featuring Francis Day's "Bubbles" with success at Crouch End.

Harold Trinoen continues to forge ahead with D. Cameron Forrester's "'Tis Then Your Spirit Speaks to Mine" and Joseph Batten's "The Pathway of Shadows"—two songs which suit his fine tenor voice splendidly. Mr. Stevens, who is featuring A. Scott-Shaw's "Daphne" at the Elephant Theatre this week, is enthusiastic in his praise of "Jasmine" (by the same composer), which was a much-applauded item of last week's programme.

The Archer Music Publishing Co.

Since being demobilised from the R.F.A., in which he was awarded the Military Cross, Mr. Edward Rigby has been busy with the Archer Music Publishing Co., of which he is the managing director. Mr. Rigby will be remembered as "Bread" in the "Blue Bird," and is now playing in "The Blue Lagoon," in which he has made such a huge success as Paddy Button. He has just published a striking waltz of the same title, which should be most popular during the coming season. Singers might also bear in mind the fact that this company has some excellent songs, which are certain winners, including "Molly O'Donegal," "If I Had Three Wishes," and "I Want Somebody," all by Harold Austin, and admirably suited to concert party work.

Octave Music Co.

The Octave Music Publishing Co., of 108, Charing Cross-road, W.C. 2, have a very attractive catalogue for the present and coming season. A great hit is "Smile o' Love," which is to be included in the programmes of some of the best concerts in London and the provinces. They have also in preparation a haunting ballad, "I Never Knew," by Jackson Hylton, and two melodious waltzes, "Octavia" and "Lotus Land" (Valse Orientale); also a large selection of songs and ballads for the pantomime season. Their catalogue includes numbers suitable for all branches of the profession, and artists are invited to call at their offices and hear the numbers demonstrated by Mr. Arthur Handley or Mr. Ernest Ludlow.

Miss Belle Isobel writes from Manchester that she has included "There's a Welcome in Someone's Heart" in her act, and that it has proved a winner. This ballad was featured by Miss Ada Reeve prior to her departure for South Africa.

Mr. Ernest Ludlow, who was singing at the Crystal Palace, with Mr. Herbert Godfrey's Palace Orchestra, scored instant success on Friday evening last with the Octave Company's song, "A Dear Irish Lady." He has several of this company's numbers in preparation.

OUR FUNNY MEN'S METHODS.

WILKIE BARD TAKES YOU FOR A HUMORIST.

THE SUPREME FLATTERY.

What is the secret of the comedian? How does he make you laugh?

The Special Correspondent of the "Daily News," who has been commissioned to investigate this problem, discovered yesterday the methods of Little Tich. To-day he analyses Wilkie Bard.

I have always wanted to thank Wilkie Bard for persuading me that I am as amused as he is.

That is the kindness that he seems to me to do supremely well for his audience.

Some of his fellow-comedians are not so considerate. They give the impression that they are engaged in a desperate attempt to make a tragedy appear a farce.

Wilkie Bard never gives that impression. He pays his audience the supreme compliment of assuming that they also are humorists. The moment he enters the stage he takes them into partnership—on level terms. He refrains scrupulously from drawing attention to anything that may happen to be amusing. He leaves you quite free to discover the humour of the character he is suggesting. He never emphasises anything. Instead, he invites you to share the platform with him. Perhaps that is the secret of his success. He flatters you. It is nearly always pleasing to be mistaken for a humorist.

I doubt if it is correct to laugh at Wilkie Bard. You may laugh at Little Tich or George Robey, but the way to enjoy Wilkie Bard is to chuckle.

He chuckles himself. He never laughs. His attitude to things is the chuckling attitude.

Just now he is enjoying the oddities of the elderly English Tommy of war-time on sentry duty. He stands outside his sentry box, and talks to a young subaltern.

When he learns from the subaltern that the war has been over for years, he says, quietly: "Then I may as well pack up," and at once begins to get his few things together.

You don't laugh at that. You chuckle—just as Wilkie Bard does.

He insists on making the Tommy a humorist. "I've been here for three years," he says, "and I've never seen the enemy. They might have sent me a postcard to say they weren't coming." That is the chuckling attitude to things.

On the whole, I should say that the secret of his success lies in his modest, almost apologetic, way of suggesting that it is quite a mistake, when everyone is so amusing, that he alone should be on the platform.—"Daily News," Oct. 16, 1920.

THE HIPPODROME.

There is a moment in Mr. Wilkie Bard's turn when he holds conversation with himself about a joke he has just made, and decides that it is good, but a "shade subtle, perhaps." It is an accurate diagnosis. The whole turn is a matter of small things perfectly done, and subtly done. . . . . He succeeds through not being just a professional comedian who clowns it for half-an-hour because it is his job to do so; one feels that his is a genuinely comic spirit, sure of its powers, and courageous enough to depend on them alone. He respects our intelligence, and expects us to bring our share of understanding to the performance. His quiet, allusive winks and nods are better than many laboured jokes, if one keeps wide awake. To strain a comparison a little, it may be said that Mr. Bard has the Henry James manner. Doze over but a sentence of the book, and you have to start the chapter again. Lose for a moment the fine play of the smile, and the quiet voice and expressive hands, and you have lost the essence of Wilkie Bard's art. You have lost something very good indeed. —"Manchester Guardian," Sept. 28, 1920.

YOUR PANTOMIME SONGS

'TWAS AN OLD-FASHIONED LOVE SONG
YOUR WONDERFUL HEART OF GOLD
THERE'S A LITTLE BIT OF DEVIL IN EVERY LITTLE ANGEL
IF WE FOUND A LITTLE CORNER IN THIS GREAT BIG WORLD
CUPID PLAYS THE DICKENS WITH US ALL
MAMMY'S MISSISSIPPI HOME
I DON'T CARE A LOT FOR A LOT OF IT
OLIVER YOU MAKE ME GO ALL-OF-A-TWIST
OH! THAT BABY O' MINE
STOP IT, JOHN
BETTER'N THAT
THE OLD BEAU AND THE NEW FIDDLE

STAR MUSIC CO. LTD.

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51, High St., Bloomsbury, LONDON, W.C. 2.
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ALLEGED MUSIC HALL FRAUDS.

SKETCHES WHICH WERE NOT PRODUCED

A girl's alleged frauds by offering engagements in two sketches, called "Innocents" and "Minx," were described at the Old Bailey on Monday before Judge Atherley Jones, when Kathleen Kelly, aged seventeen, described as a journalist, was indicted for obtaining various sums of money by false pretences.

Mr. Alfred Callaghan, opening the case for the prosecution, said that on June 22 the defendant called on Mr. Walter Pavitt, manager of an off-licence in Newington Green, and told him that she had written a sketch entitled "Innocents," which was being produced at the Wood Green Empire in a fortnight's time. She offered a leading part in the piece to his daughter Rose, at a salary of ten guineas a week for eight weeks, and demanded a fee of five guineas. A few dates later defendant again called, and said she was producing another sketch, entitled "Minx," at the Finsbury Park Empire, and offered his younger daughter Ivy a part in this sketch at four guineas a week. She required five guineas to give Ivy tuition before her engagement. The money was paid, but neither of the sketches was produced, nor was tuition given.

On June 23, counsel proceeded, Kelly advertised in a daily paper for "stage aspirants." Mrs. Phyllis Eldridge answered the advertisement, and entered into a contract with the defendant by which she was to get £4 10s. for thirteen weeks as a pianist. Mrs. Eldridge was to have a preliminary rehearsal with a violinist and singer, but neither of them turned up when she kept the appointment. Defendant then said she had an engagement for Mrs. Eldridge, but afterwards informed her that this was off, but that she would get her another one at Finsbury Park. Mrs. Eldridge pointed out that the bills did not mention the piece in which she was to play, and the defendant explained that this was a deputy turn. Mrs. Eldridge, who paid two guineas as entrance fee, afterwards told the defendant that she believed the whole thing was a fraud, and Kelly admitted that it was.

In the last case, proceeded counsel, Kelly saw a Miss Alice Perrin, who also answered an advertisement, and told her she was employed by Gulliver's to form a troupe of eight persons. She had already secured seven members, and she would take Miss Perrin as the eighth on her paying two guineas. The money was paid, but nothing resulted.

Mr. Walter Pavitt, giving evidence, said that both of his daughters had appeared previously on the stage. Defendant told him that the sketch "Innocents" was financed by Lew Lake and Charles Austin.

Pavitt added that the defendant said that Sir Alfred Butt wanted to buy the sketch. His daughter Rose was to have had the leading part of Dolores, and the contract was entered into which the defendant signed as "Peg O'Kelly."

Mrs. Phyllis Eldridge said the defendant promised her an engagement as a pianist, and she paid three guineas for a new dress in which to appear. She had neither dress nor engagement. She was told to go round to the defendant's place in Dalston for her rehearsal, with a violinist and singer, but, although she went there every day for several weeks, the others did not appear. On July 30 she told the defendant she considered the whole business a fraud, and the girl replied: "Yes, I am a fraud and a liar. I have been a liar all the way through."

Mr. G. L. Hardy (defending): Did you say to her: "If it is a man who has led you astray, I shall prosecute him. I do not want to get you into trouble"?

Witness: No. I said: "If a fellow has got you into this trouble, why do you try to shield him?"

Mrs. Eldridge agreed that the three guineas she paid was for a dress, and not for the engagement. For that she was to pay ten per cent. of her salary.

Detective-Sergeant Ratliff said that when he arrested defendant she said: "Yes, I had the money, but it was not a fraud. You are not going to lock me up."

Later she said: "I know it is a fraud, but a man whose name I shall not tell you had most of the money."

Mrs. Perrin said the defendant engaged her daughter Alice for a troupe of juveniles, which was to be called "Gulliver's Troupe." She paid two guineas for a dress, but no dress was supplied, and there was no performance. She saw several children waving their arms about at the defendant's house, but she would not call it a rehearsal.

Mr. Tom Webb, of the Star Academy, Stroud Green-road, said that in June last the defendant called on him and asked if he could supply her with a number of variety artists for a play called "Innocents," which she was producing. She wanted an office, and he told her she could use his at a rental of £1 per week. She had it for two weeks, but only paid £1. She advertised for twenty amateurs, and when witness asked her what they were for, she said it was quite all right, and that she was going to get engagements at the Wood Green and the Finsbury Park Empires.

In cross-examination by Mr. Hardy, the witness said he was a cinema tutor, and advertised for pupils. He denied that he had had serious complaints about his business. Every one of his pupils had expressed in writing their satisfaction with his training. He denied that he had anything to do with the defendant's schemes.

The trial was adjourned.

THE SHOWMAN WORLD.

Effect of the Strike.

The tragedy of the coal strike will have far-reaching effects throughout the entertainment world, and showmen are already feeling considerable hardship. Lighting restrictions affect the fair-grounds immediately, shortage of coal affects the riding machines, and the outside lights, which the shows depend on for advertisement and gay effect, are now reduced almost to war-time rations. Additional anxiety is felt as to the threatened railway and transport strikes, which would deal a heavy blow to the showmen travellers. During the war the show folk who carried on the limited business possible at that time, gained the respect of all classes of the community by the gallant way in which they overcame difficulties and obeyed the restrictions of D.O.R.A. We have no doubt that all will pull together in the present trying time and recognising the national duty in the matter of coal and light economy, will obey the regulations necessary in the present crisis.

A Notable Scottish Fair.

A famous Fife festival is the fair at Cupar, the quaint old capital set in the most delightful surroundings. The fair this October was held on its old ground—the Fluthers—and good business was enjoyed by all in perfect weather. There were large crowds of stall-holders, throwing-games, hand sellers and houp-las, with Stewart's Novelty Exhibition and Codona Bros., and Redpath's riding machines.

A lovely CHORUS BALLAD which—judged by the increasing demand—is about to make a firm stand on CONCERT PLATFORM and in PANTOMIME this Season,

"THERE IS A ROAD TO TO-MORROW."

Comedians are fast securing the clever TOPICAL COMEDY NUMBER,

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 1, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 22 NOW DUE.

BARNEY ARMSTRONG CIRCUIT.

BELFAST EMPIRE.—Lawrence Wright company, Six Oiracs, Sadie and Billie, Billy Rhodes, and company as booked.

DUBLIN EMPIRE.—Karno's "Hustle" company.

EDINBURGH THEATRE ROYAL.—"The Jeffersons."

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE. — Mills and Melrose, Murphy and Mack, The De Dions, Parky Knight, Harry Styles, Mafusiang Manchu Troupe, Wilfred Clowes, Tommy Banks, Nell Calvert. (Rehearsal, 4.)

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Coney Barr.

HAMILTON HIPPODROME (rehearsal, 1).—Four Royal Scots, Three Melfords, Flo Burnett, Ford and Lewis, Bobbie Thornton, Jim Camp and Co., Yamayama Troupe.

IPSWICH HIPPODROME (rehearsal, 2).—Jerry and Co., Horace Ainsley, Bill Boys and Ringham, Annie Rooney, Malvina, George Lee, Ernest Krake and Co.

IPSWICH LYCEUM THEATRE.—"Eyes of Youth."

NORWICH HIPPODROME (rehearsal, 2). — Great Raymond, Lily Denville, D'Lorna, Horner and James, Jackson and Marie, "Spookville."

RAYMOND Present Prestidigitateur

NORWICH THEATRE ROYAL.—"Tilly of Bloomsbury."

PAISLEY RINK PALACE (rehearsal, 12).—Brisbane Trio, Jessie Gisham, George Breme.

PAISLEY THEATRE (rehearsal, 12).—Dr. Walford Bodie, Cissie Shearer, The Frohmans, Steele and Ross, Wal Lesby.

TEX MACNAGHTEN CIRCUIT.

BLACKBURN.—The Westweods, Ernest Mitchell, Four Elmores, Noni and Partner, Eight Dainty Maids, Russell Carr, Michaeloff Trio.

BRADFORD.—Phyllis and Giles, Jack Barty, Woodward and Page, Sisters June, Stewart Morton, George Latour, Michel Bros.

BURNLEY.—Flying Banvards, Bromley Carter, Sisters de Lilo, Jack Stocks, Foster and Ninon, Harry Claff.

CARLISLE.—Clarke and Ritchie, Tom Fox, Manuel Vega, Two Violets, The Ottoms, Martinis and Gold, and company as booked.

HALIFAX.—Five Jovers, The Quintons, The Joannys, Ian McCarthy, May Lovey, Adams and Calvert, The Huntings, Ellwanger and Co.

HUDDERSFIELD. — Fitz-Allen, Caron Troupe, Flora and Bijou, Julien Vedey, Darty and Partner, Four Kempton Foleys, Hunter and Bob, Novello Trio.

Rehearsals at all halls at 12.

SOUTHAMPTON. — Mario Lorenzi, Niblo and Doris, Malcolm Scott, Texas Duo, Florence Cooper, Will Walton and Co.

WARRINGTON. — Evelyn May, Rolf Slater, Tubby Turner and Partner, Herbert Cave, Candy Seven, Tom Fields, Erne and Chester.

LEICESTER.—Company as booked.

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Jack Pleasants, Hymack, Walker's Juveniles, Bert Weston, Mayne and Sheridan, Jim Nolan, Glenroy Troupe, Lali and Rene.

RAYMOND Some Sorcerer.

COLLINS'S MUSIC HALL (rehearsal, 12).—Versatile Three, Bert Weston, Elsie Southgate, Jock Mills, Nellie Wigley, Athas and Collins, G. W. Hunter, La Bas Duo, Chas. Whittle, Keen and Walker.

CROYDON EMPIRE (rehearsal, 12).—Bransby Williams, Togan and Geneva, Tom B. Hughes, Mollie Butler, Frank Powell, Vardel Trio.

GRAND, CLAPHAM (rehearsal, 12).—Hetty King, Jock McKay, Billy Bennett, Leslie Elliott, Gotham Girls, Vera and R. Wray, Selbinis, Hanlon Charles Troupe.

HAMMERSMITH PALACE (rehearsal, 12).—Dan Rolyat, Harry Ford, Graham and Cullen, Mooney and Holbein, Audrey Knight, O'Wray and O'Dare.

HOLBORN EMPIRE (rehearsal, 12).—G. H. Elliott, Vernon Watson, Wilson Hallett, the Grumblers, Johnson Clark, Gladiators, Marie Kendall, Torino, Phillip Williams.

ILFORD HIPPODROME (rehearsal, 12).—Maidie Scott, Franco Piper, Penrose and Whitlock, Fisher and Lea, Sisters Reeve, Harry Bedford, Pasqualis, Bert Lee.

ISLINGTON EMPIRE (rehearsal, 12).—Gus Elen, Blaney and Farrar, Ray Wallace, Dale and O'Malley, Billy Simpson, Lowell Bros., Cissie Lupino, Claude Gardner and Co.

KILBURN EMPIRE (rehearsal, 12).—Wilkie Bard, Lake and Barrasford, Nora Delany, Fred Russell, Herbert La Martine, Maisie Ayling, Kotchinsky Troupe, Sam

RAYMOND world Wandering With Witty Wizardisms.

Hilton, Tambo and Tambo.

LEWISHAM HIPPODROME (rehearsal, 12).—Harry Day's revue, "Flashes."

OLYMPIA, SHOREDITCH (rehearsal, 12).—Jack Pleasants, Lake and Barrasford, Vera Wooton, the McKays, Dainty Doris, Lucille Benstead, Halma, Clifton and partner, Fred Keeton.

PALLADIUM (rehearsal, 11).—George Lashwood, Ernest Hastings, Ernie Lotings, Ella Shields, Lorna and Toots Pounds, Yvonne Granville, Percy Honri, Esta Stella, the Mozelles, Peggy and Lena Chisholm.

POPLAR HIPPODROME (rehearsal, 12).—Maidie Scott, Sisters Reeve, Three Fishers, Dale and O'Malley, Geo. D'Albert, Coolmer Young, Daimler and Eadie, Hindle and assistant.

PUTNEY HIPPODROME (rehearsal, 12).—G. H. Elliott, S. W. Wyndham, Hal Wright, Anna Hana, Nord and Dane, Gilbert Heron and Co., Wally Dewar, Ralph and Mabel.

WILLESDEN HIPPODROME (rehearsal, 12).—Gertie Gitana, Cooper and Lait, Bert Williams, Wyn and Ivy, Will H. Fox, Em. E. Roma, the Westbrooks, Kasracs, Den and Mark, Marjory Fulton.

WOOLWICH HIPPODROME (rehearsal, 12).—Lew Lake presents "Sailor Lad."

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 2.30).—Harry Day presents "Patches."

BIRMINGHAM GRAND (rehearsal, 1).—Three Laurels, Nellie Wallace, Ben Albert, Four Mackwells, Marie Dainton, Wee Georgie Wood and Co., Harry Taft.

SUMMERHILL PALACE, BIRMINGHAM (rehearsal, 12).—Edie and Monty Fields, Chas. Lilburn, May De La Grange.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Wylie Tate present "The Passing Show of 1920."

CARDIFF EMPIRE (rehearsal, 1).—Bruce Green, George French, Coram, Alredom, the Saschoffs, Moss' Empires, Ltd., present Tommy Mostol and Co. in "Here's Jack."

CARDIFF OLYMPIA (rehearsal, 11).—Frank and Milly Marks, Iris Dene.

Will artists kindly note that the Cardiff Olympia bans the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Robb Wilton, Golda-Penville Quartette, Sammy Shields, Witt and Stevens, Harry Tate and Co., Smarte Bros., Bergonzi.

FINSBURY PARK EMPIRE (rehearsal, 1).—Magini, Sisters Martelloni, Dolly Elsworthy, Cycling Brunettes, Albert Whelan, Whit Cunliffe, Morny Cash, Royal Bartle Quartette.

GATESHEAD EMPIRE (rehearsal, 1).—Wal Langtry, The Morandinis, Frank Le Dent, Lilian Gordon, Claud Williams, &c.

GLASGOW COLISEUM (rehearsal, 11).—Henry Lee presents "Hooch Aye."

GLASGOW EMPIRE (rehearsal, 11).—Tom D. Newell, Haydn Wood and Dorothy Court, George Base, De Alma, Dauntons-Shaw Troupe.

HANLEY GRAND THEATRE (rehearsal, 11).—Iizuka and Partner, Four Julians, Bert Groves, Dorothy Ward and Shaun Glenville, Lawrence Tiller presents "The Ten Tiny Tots," Nathano Brothers.

HULL PALACE (rehearsal, 1).—May Henderson, G. S. Melvin, Jack and Evelyn, Carton, Andrews and Wray, Nathal Trio, Two Ascots, Stagpoole and Spier.

LEEDS EMPIRE (rehearsal, 1).—Knapp and Cornalia, Sam Mayo, Fred Barnes, Florrie Forde, Odette Myrtil, Valdare, Benedetti Bros., Harry Hemsley.

LIVERPOOL EMPIRE (rehearsal, 1).—Horace Jones and Partner, Mutt and Jeff, Wardini, Mignette and Manly, George Carney, Florence Wray, "Fiddi."

LIVERPOOL OLYMPIA (rehearsal, 1).—Ted Charter, Marvellous Pospescu, Four Swifts, Max Darewski, Mistry and Co., Farr and Farland.

LONDON HIPPODROME (rehearsal, 11).—"Jig-Saw."

NEWCASTLE EMPIRE (rehearsal, 1).—Thompson and Walker, Kuming and Windsor, Phil and Phlora, Susie Marney, Meteor Trio, Frederic Bentley and Co. in "All Tied Up," Daisy Dormer.

NEW CROSS EMPIRE (rehearsal, 1).—Roxy La Rocca, Barrett and Knowles, Harry Herbert, Melody Makers, Martyn and Florence, Madge Bilton and Max,

RAYMOND Wonderful Wizard With Wit.

Kate Carney, T. E. Dunville.

NEWPORT EMPIRE (rehearsal, 1).—Tom Fagan, Ted Hopkins, Martin and Castle, Florence Smithson, Lily Flexmore, Erbert, Strength Bros.

NOTTINGHAM EMPIRE (rehearsal, 1).—Gordon Finlay, Jack Lane, Moss' Empires, Ltd., present "Twinkles," Eddie Gray, Varney and Butt.

PRESTON EMPIRE (rehearsal, 11).—Messrs. Grossmith and Laurillard present 2nd week "Chu Chin Chow."

SALFORD PALACE THEATRE (rehearsal, 11).—Nerus and Knox, Ted Saunders, Leah Victoria, Rale and Rosie Walters, Oswald Williams, assisted by Miss Rae Warwick, Gnilly and Jeanny, "Beauty."

SHEFFIELD EMPIRE (rehearsal, 1).—Frank E. Franks, Vanwy Chard, Frank Whitman, Gicardo, Fred Karno presents "What's What."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—McKenna and Hale, Two Cures, Anseroni Troupe, the Ten Loonies, Eric Randolph, Huntley Wright and Co. in "A Breath of Fresh Air," Gillin, Ancaster.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Ike and Will Scott, David Poole, Olga Morselli, Two Anartos, Lily Hayes, Fields and Doreen, The Dormondes.

(NOTE.—South Shields bars Tynemouth).

STRATFORD EMPIRE (rehearsal, 1).—Morny Cash, Frank Benson, Eileen and Marjorie, Three Ernests, Marie Lloyd, Lauri Howard, Boy Ronald, May Talbot.

SUNDERLAND EMPIRE (rehearsal, 1).—Messrs. Laurillard and Grossmith's company in "Kissing Time."

Artists are requested to bring band parts for full orchestra, including horns and bassoon, harp and second piano parts.

SWANSEA EMPIRE (rehearsal, 2).—Tex McLeod, Elsie Gregory, Fyne and Hurley, George Mozart, Jack Thomas, Barta Trio.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Du Calion, Edwin Lawrence, Broughton and Creedon, George Wilbey, The Mongadors, Alice Craven, Five Peterleys, Willie Rolls.

THE AWARD CIRCUIT.

Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee

RAYMOND Wittiest of Wizards.

Hall, which is at 12 o'clock. All artists must attend.

CHEPSTOW PALACE. — Olive and Moore.

CHIPPENHAM PALACE.—Henry Chatcell's Co. in "Midnight Wedding," Nov. 4, 5 and 6.

CIRENCESTER PICTURE HOUSE. — Will Tissington's "Poppies."

FROME PALACE.—Henry Chatcell's Co. in "Midnight Wedding," Nov. 1, 2 and 3.

GUERNSEY ST. JULIANS. — Lowell Thomas' Travelogues, Nov. 4 and 5.

JERSEY OPERA HOUSE. — Lowell Thomas' Travelogues, Nov. 1 and 2.

SALISBURY PALACE.—Burr and Hope's production, "Pharoah," Geo. Calver, Haig Bros. and Ryan, The Whittakers, Vesta Lyons.

TROWBRIDGE PALACE. — "Little Babette" Co., Nov. 4, 5 and 6.

WEYMOUTH JUBILEE HALL. — The Nesles, Ernie Moss, Stella Magni and Partner, Violet Gray, The Vedras.

YEOVIL PALACE. — Zoe and Zona, "Little Babette" Co., Nov. 1, 2 and 3.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Shamrock Time."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Follies of 1920."

GLASGOW ALHAMBRA (rehearsal, 12).—Doria's Dogs, Alberia Flahey and

RAYMOND Pursuits Plentiful.

Tenor, Harry Weldon, Tina Paynola, Hilda Glyder, Scott and Whaley, Corn and Neil.

LEEDS HIPPODROME (rehearsal, 12).—"Jollities," including Jimmy Learmouth.

LIVERPOOL HIPPODROME (rehearsal, 12).—Paul Stephens, Syd May, Berkeley and Turner, Ruth Vincent, Harry Green, Jack Edge, Moore and Roby, Miller and Canning.

MANCHESTER PALACE (rehearsal, 11).—Mari and Pep, D'Arcy, Woolven Trio, Decima and Eddie McLean, Little Tich, Vevey and Brard, Naughton and Gold, Three Sisters Vincent.

NEWCASTLE HIPPODROME (rehearsal, 12).—"Chu Chin Chow."

PARIS ALHAMBRA.—Period commencing Nov. 5-20: Gavrilov, the Ketos, Lavsen and Cross, Spessell Bros. and Mack, Nicol and Martin, Gaston Palmer, Claude Terrasse's Operette, Artward Bros., Louis Bowmeister and Partner, Lauzi and Partner.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Clovelly Girls, Dick Henderson, Ruth Astor, Kirkby and Hudson, "Mirtures."

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THE FAMOUS GOLDEN-VOICED SOPRANO.

THIS WEEK (Centre of Bill) VICTORIA PALACE.

NEXT WEEK ROTHERITHE.

NOVEMBER 8th CHISWICK EMPIRE

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Thanks to the Albany Ward Circuit for their consideration and kindness during my illness.

SHEFFIELD HIPPODROME (rehearsal, 12).—A. D. MacFarlane's "A (R)Night in Venice."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Circus Queen."

SOUTHEND HIPPODROME (rehearsal, 12.30).—Great Carmo, Chas. Norton, Elsie Carlisle, W. V. Robinson, Jack Coran, Dan Bros. and Sherry.

WOLVERHAMPTON EMPIRE (rehearsal, 12).—Ernie Mayne, Helder Freres, Dawson Boys, Three Jees, Mabel Marks, John Luxton, Kenna Bros., the Stampeders.

MISCELLANEOUS.

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30). — Leslie and Rome's revue, "A Trip to Hawana," Pauline and Partner, Poole and May, The Lansers, The Robinsons, Eddie Daly, Len Moreni, Reuben More, Hettie McCourt, Sidney G. Tilbury, Ross Leslie, Yvonne Amour, Ernest Clare, Topsy White, Molly Lyons.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Fred. Clements presents "Apple Blossoms."

ASTON HIPPODROME (rehearsal, 12).—Adam Tomlinson, 3 Bros. Huxter, Billy Val and Partner, Violet King, Edis and Forbes.

AYR PAVILION (rehearsal, 1). — "See You Later" revue.

BATH PALACE.—"Jack in the Box" revue.

CANNING TOWN IMPERIAL.—Mrs. Kimberley presents "Tatters."

CHELTENHAM COLISEUM.—"Dream Stars," Doris Champion and Co. in "Our Liz," Harry Leybourne, Butler and Barnes, Ellis Jackson, Brock's Cyclists, Bioscope, &c.

COVENTRY HIPPODROME (rehearsal, 1).—Frank Elliston and company, Sandy Powell, Hart and O'Brian, 4 Charltons, Clara Coverdale's Dainty Dots, Benson Gray.

GLASGOW PAVILION (rehearsal, 11).—E. D. Nicholls and company, Edna Latonne, Power and Bendon, Lombards, Hall and Neil, Billy French, Joyce and Shields, Webb and Page.

KINGSTON EMPIRE (rehearsal, 12.30).—Ruff and Tumble, Bob Anderson and his Polo Pony, Vivian Foster, Roe Hampton Jen Latona, The Keystones, Goodfellow and Gregson, Nora Bancroft.

KING'S THEATRE (rehearsal, 12). — Vasco, Nelson Jackson, Burley and Burley, Alec Main, Daisy Griff, Victor and Velma, Yamamoto Koyoshi Troupe.

LONDON VICTORIA PALACE.—Ella Retford, Tucker, J. W. Rickaby, Gresham Singers, Costa and Geo., Bondi, Leslie Strange, Teddy Stream.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Query, Nancy Nield, Woodhouse and Wells, Gaby Revette, Alfred Jerson, Massona, Ben Jackson, Lamaze Trio.

PENGE EMPIRE (rehearsal, 12). — "The Luck of the Navy."

PETERBOROUGH EMPIRE (rehearsal, 1).—Dorothy Varick, The Two Crystals, Les Videos, Winifred Rvewodes Trio, Jimmy Lott, Dumar, Chris Van Berne.

READING PALACE THEATRE. — La Belle Lolita, Arthur Lewis, McLeod and Britton, Gazette, Dorothy Cara and Violinise, Edgar Curtis, Bert Dale, George Franklin.

RICHMOND HIPPODROME (rehearsal, 12).—"The Kiss Call."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Syd Walker and Co., Osborne and Perryer, Will and Daisy, The Mervan Sisters, Vera Rooney, Katie Hughes, Mark Coney, Ben and Cornell, Pathé.

The Dance Mad Fiddler.

FRANK

WHITMAN.

THE "MODEL" FIDDLE ACT so many try to copy.

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LIVERPOOL AMUSEMENTS.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julien H. Wilson.—Another visit is being paid by "The Bird of Paradise," and presented in excellent style by Alfred Butt's company. Miss May Ward impersonates Luana very effectively; as the Beach Comber Mr. Henry Wolston supplies a splendid character study; Mr. Gerald Wilson makes the part of Paul Wilson very real; and other good work comes from Messrs. Basil Lofting (the Priest) and Charles P. Cooke (Captain Hatch), and Miss Gladys Jesson (Diana).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—"The Jeffersons," a strong story of Lancashire mill life, is again here, with Mr. Wilfrid E. Shine in his original part of Christopher. He is ably supported by Messrs. William H. Dewhurst (Mosscrop), Ernest Haines (son), Harry Aynsleigh (Silas), Misses Bessie Beford (Mrs. Jefferson), and Elsie Hewitt (Rosie Jefferson).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—The new comedy, "Millicent and Mr. Smith," continues to draw.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—The top line is occupied by Captain Raymond Phillips, whose electrically controlled jazz band proves exceedingly interesting. In the remainder of the programme are J. W. Rickaby, as popular as ever; Bob Anderson and his intelligent pony; Barrett and Knowles, smart comedians; Lynda Martell, eccentric; Win and Windle, in burlesque; Three Sisters Vincents and Brother, clever comedy equilibrists; and Gordon Finlay, in Scotch character studies.

OLYMPIA.—P., Moss' Empires, Ltd.; R. M., Mr. James R. Buchanan; Mus. D., Mr. Albert Moore.—A strong bill is being well enjoyed here this week. Prominent in it are Frederic Bentley and Co., in a funny farce, "All Tied Up"; Walter McNally, an Irish baritone, with an excellent voice; Daisy Wood; and Peter Donald and Meta Carson, a couple of Scottish artists who always receive a rousing welcome from a Liverpool audience. Others in the list are the Vedras, comedy acrobats; Stagpoole and Spier, comedy duo; De Wynne Bros., society acrobats; and Arthur Astill, assisted by Gwen Fontaine, mimic and ventriloquist.

HIPPODROME.—M. D., Mr. Chas. Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Ethel Levey heads the bill, and is having big receptions for her songs and business; the favourite, George Bass, is again well to the front; Frederick Sylvester and Co. are remarkably smart gymnasts; and Odette Myrtil earns much appreciation for vocalism and violin playing. Contributions also come from Scot Gibson, comedian; Three Jees, with comedy wire act; Mlle. Dorna, with a sketch, "In the Maid's Absence"; and Percy Hayden and Frank Nevard, in a musical episode, "Now and Then."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchens; Mus. D., Mr. George Dibbert.—The variety bill here this week is supplied by E. D. Nicholls and Co. in a little patriotic sketch, "Saving His Bacon"; Rupert Ingalese and his "Flunkies," remarkable jugglers; Jock Mills, Scotch comedian; J. S. Fisher's Six Romps; Romanni, violinist; Bond Rowell, comedian; and the O'Cullens, with vocal and musical scena.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—Here we are having a good programme provided by Hickey's Comedy Circus; L'Incognita (soprano) and John Amadio (flautist); Kitty Storrow, comedienne; Tom Williams, Welsh baritone; George Hyam, comedian; the Three Diamonds, dancers; Maple and May, comedians; and the Michael Richardini Troupe of Equilibrists.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mr. Cleaver Howard.—A visit is being made by Mr. Oswald Gray's dope drama, "The Plaything of an Hour," in which Miss Laurie Potter is prominent.

Boots, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential-buildings, Dale-street; 45 to 47, Lord-street

The Late David Brown.

The interment took place at Blackburn, on Oct. 20, of Mr. David Brown, an accomplished violinist and a member of the Palladium orchestra at Llandudno, who lost his life through falling down the cliff. There were many wreaths. Mr. Amos Parker, conductor of the orchestra at the Palladium, Llandudno, sent the following message: "The directors, management, orchestra, and general staff at Llandudno Palladium desire to express their last token of sympathy to the bereaved relatives and mourners of the late David Brown at the sad loss of so worthy a colleague."

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"The Blackpool Times," Oct. 19th, 1920:

FELOVIS

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CINQUEVALLI

on account of his cleverness."

This week, WALHAM GREEN, GRANVILLE.

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IS OVER HERE.

This Week - - - - - THE PALLADIUM.

GEORGE FOSTER.

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are presenting a new act at the Camberwell Palace this week which Managers and Agents are invited to see. Times—7.15 and 9.17 Last appearance in Town prior to opening on the Controlling Tour at the Palace, Manchester next week. Not solely represented.

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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

THE ARC LAMP AND THE EYE.

A VITAL PROBLEM.

THE letter published in last week's "Era," from Sir Anderson Critchett, the eminent Harley-street specialist, with reference to a patient of his who has narrowly escaped serious and permanent damage to his eyes as a result of being subjected to a very intense artificial light while acting for a film, has directed attention to a vital problem of the motion picture studio, of which very little has been heard, although it has existed for some considerable time. Nearly ten years ago we remember seeing an actress faint in a Croydon studio while facing the fierce, burning glare of the arc lights, and since then we have heard of several incidents of the same kind. Even with studio lights of ordinary power it is by no means uncommon for artists who have been exposed to them for more than a very few consecutive minutes to find themselves quite blind for a few moments as soon as the lights are lowered. Sometimes the fiery ordeal causes the eyes to stream with tears, and the more tender skins to emerge from it marked as if scorched. One actor tells us that as a result of acting in a scene which, owing to a couple of immediate re-takes, was unduly protracted, the sensation was just as if some irritant acid were eating into the skin.

That was some years ago, and we can hardly suppose that with the much more powerful and more searching type of light used in the up-to-date studio of to-day that matters have improved.

NEED FOR CURATIVE MEASURES.

To charge the film companies with callousness is, we think, unfair. Obviously, it is wholly against their interests to have any of their artists incapacitated as a result of their work, and we have no doubt that the best men among them are trying their utmost to find a remedy, and that before long one will be discovered.

Meanwhile, we quite agree with the steps taken by the Actors' Association in reporting the matter to the Ministry of Health, since the defect exposed is of the kind in which definite official regulations are likely to be far more curative than any casual measures, depending solely on the humanity and consideration of whoever happens to be in charge of the studio.

ROUND ABOUT FILMLAND.

A Popular News Film—Army Aviator in Film—Beauty Spots of Britain.

The "Gaumont Graphic."

The "Gaumont Graphic," the well-known news film, celebrated the issue of its thousandth number on Thursday. The "Gaumont Graphic" made its first appearance on Oct. 24, 1910, when it is on record that twelve copies were sold. In two weeks it had increased to twenty-four, and it went on rapidly increasing until it assumed its present-day proportions. It is rather interesting to recall the items that made up the first number, which incidentally point to the international character of this topical film. In No. 1 there were scenes of the revolution in Portugal, and of King Manuel of Portugal at Gibraltar. Paris to London in six hours by the Clement Bayard Airship. Another big feature was "From Paris to Brussels and Back by Aeroplane."

In Thursday's issue, under the heading of "Nothing New," is included some strike scenes of seven years ago, taken from the "Gaumont Graphic" issue of Nov. 13, 1913. It is claimed that the "Gaumont Graphic" has by far the largest circulation of any news film in the world. Three main editions are issued in London, Paris, and New York respectively, suitably edited for the particular countries in which they are shown.

"The Great Air Robbery."

Film Booking Offices will give a private exhibition of Carl Laemmle's master-picture, "The Great Air Robbery," at the Alhambra on Friday, at 3 p.m. "The Great Air Robbery" is the production in which the famous aviator, Lieut. Orner Locklear, first startled the American public by his sensational feats of airmanship. These feats were in no way viewed by Locklear as "stunts," but were seriously regarded by him as part of the possible training an Army aviator should undergo, and were so deemed in the Texas Army Aviation Camp in which he served.

"The Feast of Life."

Harry Ward has certainly secured some first-class pictures in the Hayward Productions and "The Feast of Life"—a stirring drama of a passionate Spanish girl—is, we hear, no exception to the rule. The well-known authoress, Frances Marion, is responsible for the story, the scene of which is laid in Cuba; and Clara Kimball Young's acting in the part of Aurora is all that could be desired. The film will be trade shown at the Shaftesbury Pavilion at 11.15 a.m. on Nov. 10.

An Experienced Manageress.

One of the most capable lady managers in Birmingham is Lilly Pearl, who for three years has had sole charge of the Balsall Heath Picture House. Miss Pearl, whose husband, Harris Leslie Bell, is just recovering from an operation to the foot, necessitated by an injury sustained in the war, has been in the amusement world since the age of nine. In pre-war days Miss Pearl and her husband ran the Empire, Balham; Hippodrome, Hounslow; Palace, Tottenham; and Palace, High Wycombe. After her husband joined the Army, Miss Pearl managed the Hippodrome, Monmouth, and subsequently she was for three years in charge of the Military Camp Kinema at Oswestry.

Film Story Contest.

The stories submitted for the Broadwest contest for £500 are being read at the rate of 200 per day. As many as 2,753 have been submitted—of these only twenty so far are worthy of second consideration. It is hoped that the result will be announced during the next fortnight.

Violet Hopson at Epsom.

Following her visit to Newmarket, where numbers of scenes were taken for her forthcoming film, "Kissing Cup's Race," Miss Violet Hopson has spent several days at Epsom. Here Miss Hopson has been busy with "trial races," which will be a feature of the film version of the famous racing poem. Miss Hopson declares that she is taking a deeper interest in this, her second own film, than she did in "The Gentleman Rider." "For one thing," says Miss Hopson, "I did not know whether the public would like the first Violet Hopson film—it was just a big gamble. As, however, they have shown such keen appreciation of my first effort, I am sure they will like "Kissing Cup."

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MANCHESTER	... ...	DEANSGATE, Fri., Nov. 5, at 11 a.m.
BIRMINGHAM	... ...	SCALA, Sun., Nov. 14, at 3 p.m.
GLASGOW	... ...	JURYS, Tues., Nov. 16, at 2.30 p.m.
LIVERPOOL	... ...	P.O.W. PIC. HOUSE, Tues., Nov. 23, at 11 a.m.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"ONCE ABOARD THE LUGGER."

NEPHEW PURLOINS HIS UNCLE'S FAVOURITE CAT IN ORDER TO FURTHER HIS LOVE ROMANCE.

Production ..... Hepworth
Stars ..... E. Holman Clark, Evan Thomas, and Eileen Dennes
Type ..... Comedy-Drama
Length ..... 5 Reels

Produced by Gerald Ames, and founded on the novel of A. S. M. Hutchinson, this photoplay received a cordial welcome from a large trade audience at the New Gallery Kinema when recently screened. The hero is George, a young medical student, who has dismally failed in his examination, but is not in the least depressed. His uncle, McMarrapit, with whom he lives, is a crotchety old fellow, who has, however, a great affection for "The Rose," a beautiful cat. Any act of kindness bestowed on this cat wins his approval. George had fallen in love with Mary Humfray, and Mrs. Major, to whom the care of the cat is entrusted, having proved unworthy, is dismissed, George arranging for Mary to take the vacant place. George passes his final examination, and, unable to raise £400 to purchase a practice, "borrows" Rose and holds her till £400 reward is offered by McMarrapit for the return of his favourite. Many humorous complications occur before the conclusion, which brings happiness to the two lovers. Mr. Evan Thomas and Miss Eileen Dennes enter thoroughly into the comedy situations as the two lovers; Mr. E. Holman Clark gives a clever impersonation of the old gentleman's part; and the acting of Miss Gwynne Herbert as the Bibulous Mrs. Major gained a hearty round of applause. The photography is very fine, and the production a credit to all concerned.

* * *

"THE MISFIT WIFE."

LOVE'S TRIUMPH OVER SNOBBISHNESS.

Type ..... Drama
Length ..... Five Reels
Distributors ..... Jurys

"The Misfit Wife" is an entertaining film dealing with love's triumph over class prejudice. The acting is capital, and the lighting and photography excellent. Sent out West to make good, the son of a wealthy family is helped in his efforts by a golden-hearted little working girl whom he learns to love. Immediately after the marriage, he is shot by a rival, and the family doctor sent from home takes him back to his mother and sister without informing the little bride. Nothing daunted, she follows her husband, and gains an entry into his beautiful home. Snubbed by the mother and sister, she finds a friend in the latter's husband, who pays to have her educated, while his brother-in-law is managing some Texas oil wells. The return of the young husband finds his wife under a cloud of dishonour, through sheltering her sister-in-law, who has paid an unwise visit to an admirer's flat. The husband knows the girl he loves too well to believe her guilty, and they plot together to re-unite the other estranged couple. Their little plan is successful, and there is thus every prospect of a happy future for the quartette.

* * *

"THE UNWRITTEN LAW."

TWO MEN AND A WOMAN.

Controllers ..... Amber Film Co.
Star ..... Beatriz Michelena
Type ..... Domestic Drama
Length ..... Five Parts

This screen adaptation of the successful play of the same title grips the attention of the audience throughout, and should bring grist to the mill of the Amber Film Co., who own the sole rights. The story concerns the happy married life of John and Kate Wilson, who, blessed with one baby, seem to be on the threshold of an ideal partnership. John Wilson, already a successful lawyer, is ambitious to become Governor of his State, and, in order to further his election campaign, risks his all on victory. Owing to the machination of Larry McCarthy, who harbours a secret passion for Wilson's pretty wife, Wilson is defeated, and seeks solace in drink, with the inevitable tragic result. Wilson goes from bad to worse, and eventually leaves his wife in poverty to bring up their child. This is Larry's opportunity, and Kate later becomes his mistress, only to be discarded by him when it suits his purpose. The distraught woman, in a frenzy of remorse, shoots her betrayer dead at the moment when her husband, now a wreck of his former self, returns, and he is arrested for the murder. A dramatic trial scene, in which Kate confesses to the crime, ends in acquittal. The fine acting of Beatriz Michelena is a feature of the production, her support being excellent.

[*See our Film Markings.*]

* * *

"TRENT'S LAST CASE."

AN ENGROSSING DETECTIVE FILM.

Production ..... Broadwest
Type ..... Drama
Star ..... Gregory Scott
Length ..... Five Reels
Distributors ..... Walturdaw

A well-produced, entertaining detective film, "Trent's Last Case," is well supplied with action and mystery. Gregory Scott is very convincing in the name-part, and a strong cast supports. The murder of Sigsbee Manderson, the American millionaire, brings Phillip Trent, a freelance journalist, on the scene of action, to try and trace the assassin. His suspicions are aroused by the nervousness of the dead man's secretary, Marlowe, and he questions Mrs. Manderson as to the former's movements. The widow endeavours to remove Trent's suspicions, but the journalist follows up the clues, and finally denounces Marlowe as the murderer. In a dramatic speech, the secretary declares his innocence, and explains how circumstantial evidence may condemn him to death. Trent, although half convinced of his innocence, is about to arrest Marlowe, when a fresh witness comes forward, and absolutely clears the suspected man. Later, Trent becomes friendly with Mrs. Manderson, and there is every prospect of a happy romance.

* * *

"THE BLOOMING ANGEL."

A BOLD BID FOR PUBLICITY.

Production ..... Goldwyn
Star ..... Madge Kennedy
Type ..... Comedy-Drama
Length ..... Five Parts

"The Blooming Angel" provides charming Madge Kennedy with a part that fits her to a nicety. "Flora" is the pet name of a mischievous little miss who, when expelled from college owing to a more than usually flagrant breach of the rules, has no difficulty in persuading a studious-minded, young fellow to accompany her, and forthwith bundles him into a matrimonial alliance before he hardly realises what he is doing. However, the young couple are perfectly happy, notwithstanding the fact that they have only a few dollars between them and poverty. Pluck to raise the wind, concocts a simple toilet preparation, and, realising the need of advertisement, hits upon a daring scheme of publicity that achieves its object; though in doing so she is arrested for obstruction. The ingenious girl, however, with her pert smile and pretty face, quickly has the old magistrate on her side, and secures an acquittal and also a promise from him to finance her beauty preparation. The piece had a very favourable reception.

[*See our Film Markings.*]

* * *

"THE WORLD AND HIS WIFE."

SCANDAL RUINS THE HAPPINESS OF HUSBAND AND WIFE.

Production ..... Cosmopolitan
Stars ..... Alma Rubens and Montagu Love
Type ..... Drama
Length ..... 6,000 Feet
Distributors ..... Famous-Lasky

The action of this picture takes place at Seville, in Spain, where Teodora, a beautiful young girl, marries the middle-aged and wealthy Don Julian. The couple are very happy in each other's love, when gossip couples Teodora's name with that of Ernesto, a young poet, and son of Don Julian's dead friend. Don Julian repulses these slanderes at first, but gradually the canker of suspicion eats into his heart, and he dies, despising his wife and Ernesto, who are turned into the world penniless by the relatives. Miss Alma Rubens does remarkably well as Teodora, Mr. Montagu Love gives a vivid impersonation as Don Julian, and Gaston Glass is very good as Ernesto. Some fine scenes, depicting life in the crowded streets of Seville, are shown, and an unusual feature of the picture is that in the final "close up" the conventional kissing and embracing is conspicuous by its absence.

[*See our Film Markings.*]

* * *

"THE TERROR."

VALOUR GAINS ITS REWARD.

Production ..... William Fox
Type ..... Drama
Star ..... Tom Mix
Length ..... Five Reels

The Western drama, "The Terror," contains clever acting and plenty of thrills, and has Tom Mix as its chief actor. On the way to Sonora to investigate leakages of gold, Bat Carson, a deputy marshal, meets charming Phyllis Harlan, who is visiting Phil, her brother. The latter, the confidential secretary of the mine's president, is entangled with Fay La Cross, the leader of a burlesque troupe, and under the influence of drink the boy lets slip information concerning a forthcoming shipment of gold. Fay informs Con Morton, a crook, but on the latter interesting himself in another girl, she tells Bat everything; and, in consequence, is kidnapped by Morton. Bat, who is hoping to save Phil from prison by Fay's evidence, finds her missing on the day of the trial, and goes in pursuit. After a strenuous time he arrives back with Fay in time to procure Phil's release, and is rewarded with Phyllis's love.

* * *

"MYSTIC FACES."

WHITE GIRL RECEIVES AID FROM COLOURED MAN.

Production ..... Western Import
Type ..... Drama
Star ..... Jack Abbe
Length ..... Five Reels

A fascinating story of "Chinatown," San Francisco, "Mystic Faces" is an excellent Oriental romance, many of the cast being Chinese, and the settings appropriate. Yano, the assistant of an illustrious merchant, spends his leisure hours in dreaming: sometimes of Sui Sen, his pretty little sweetheart, sometimes of his warrior ancestors. After a dream warning him to be ready to perform a great deed, Yano is sent on business to the house of Letty Stanford, a wealthy American. Letty restores Yano's beloved dog to him, when the animal is stolen, and the Chinaman becomes her devoted slave. Later, Yano learns that Letty has been kidnapped, and he determines to rescue her. Inspired by his warrior ancestors, he is successful in his efforts, and with the reward given by the girl's father, Yano is able to marry Sui Sen.

[*See our Film Markings.*]

* * *

GENERAL COMEDIES.

FOUR REELS OF MIRTH.

Production ..... Paramount
Star ..... Al St. John
Length ..... Two Reels

Mirth provoking and original, these comedies, presented by the General Film Co. last Wednesday, are two of the most amusing subjects of their kind yet shown. Al St. John is a comedy star who possesses a bright personality, and is versatile as well as humorous. The first film, "The Giro Nut," opens on a farm, where, in addition to milking the cows, Al acts as chauffeur to the farmer and his buxom wife. Driving to an assignment, Al investigates the interior of a machine, and the next scene shows our hero rushing through the sky. Flying over a western town, Al does a high dive into the village tank, and finds himself in the charming company of a party of diving belles. After a few swimming stunts, Al makes himself useful, and rescues an abducted maiden from her brutal captor. The latter is disposed of by a landslip, and Al is left alone with his fair friend.

The second production, "Trouble," is concerned with the antics of a pair of paper hangers.

* * *

"THE MANCHESTER MAN."

A COTTONOPOLIS ROMANCE OF A CENTURY AGO.

Production ..... Ideal
Star ..... Hayford Hobbs
Type ..... Drama
Length ..... Five Parts

This is the romance of a little foundling named Jabez Clegg. Rescued from drowning, he pays back in full his debt to his foster father, and by industry and integrity becomes an honoured partner in the firm to which he had been apprenticed as a youth. He also, in the fullness of time, but not before many hindrances and dangerous bodily hurts, becomes the husband of his former master's daughter. This, in outline, is the plot of the story, but the details and filling in are supplied by many interesting and dramatic episodes before the happy ending is reached. Many clever people are included in the cast, chief among whom are, in addition to Mr. Hayford Hobbs, Mr. Hubert Willis, Miss Joan Hestor, Harding Steerman, Miss Dora de Winton, Miss Aileen Bagot, Mr. Charles Polly, and Mr. Warwick Ward. The production generally is quite good.

In addition to the above, the first of the Lupino Lane comedies, an aggregation of laughs and droll situations, was shown to a highly amused audience.

[*See our Film Markings.*]

* * *

"MID-CHANNEL."

SIR ARTHUR PINERO'S FAMOUS PLAY ON THE SCREEN.

Production ..... Equity Pictures
Type ..... Drama
Star ..... Clara Kimball Young
Length ..... Five Reels
Distributors ..... Messrs. Gaumont Film Service, Ltd.

Shown at the Alhambra on Friday for Messrs. Gaumont, the success of "Mid-Channel" was assured from the start. The screen version gives more scope for detail than the play, and Miss Clara Kimball Young, as Zoe Blundell, had a fine chance for her dramatic powers, making the part subtle, appealing, and tense. "Mid-Channel" typifies the dangerous years of married life, when husband and wife, given no home ties, are likely to drift apart. Zoe and Theodore Blundell find their love for one another waning, they quarrel, separate, and come together again; but, despite the efforts of their friends, there can be no happiness for them, and death is the only solution of the difficulty. The photography is good, and the settings in every way adequate. In addition to Miss Young, first-class work is done by J. Frank Glendon as the husband, and Edward M. Kimball as the Hon. Peter Mottram, who tries so hard to reconcile the unhappy pair. This is a very fine photo-play, finely acted.

[*See our Film Markings.*]

* * *

MERCURY COMEDIES.

Star ..... Milburn Movanti
Type ..... Two-Reel Comedies (Series of Twelve)
Release ..... Fortnightly
Controllers ..... Phillips

Messrs. Phillips presented to an invited audience recently three of a series of twelve two-reel comedies. The first shown, "Love, Where Art Thou?" proved to be a diverting chapter of accidents, wherein a "poet of sorts" shows the versifier to be a better diplomatist, as by means of a telegram purporting to come from the father of the girl on whom he had set his heart, but who looks elsewhere for a male, he proves to her that the attentions of his rival are entirely mercenary, and thereby achieves his life's ambition. The fun, more plausible and understandable than in the majority of pieces of this description, is maintained at high pressure throughout, and causes no end of amusement. The two other comedies shown are equally droll.

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"THE ERA" FILM SECTION

"MADCAP OF THE VELDT."

COUNTRY GIRL FALLS A VICTIM TO CITY CROOK.

Production ..... African
Type ..... Drama
Star ..... Mabel May
Length ..... Five Reels
Distributors ..... I.V.T.A.

The latest African production to be seen in this country, "Madcap of the Veldt," thoroughly deserved the cordial reception accorded it at the trade show, for, although at times inclined to drag, the main portion of the film is absorbing and interesting. The acting is particularly fine, and there are many delightful glimpses of the veldt. Known as Madcap, Madelaine lives with Eileen, her sister, and Forest, their supposed father. Jack Dudley, newly arrived from England, falls in love with the carefree girl, but she is fascinated with Lionel Heilinger, the disreputable son of a disreputable father. The latter has Forest in his power, and when Madcap pleads to be allowed to pay a visit to an aunt in Johannesburg, her "father" is forced to let her go. The girl finally consents to wed Lionel, and with the aid of a friend a bogus marriage takes place. When he is tired of her, Madcap is told the brutal truth. Jack, who is big game hunting, learns from Eileen of Madcap's disappearance, and comes to search for her. Eventually he meets the girl he loves, and it is not long before he persuades her to return home. Back on the beloved veldt, Madcap discovers that Forest is not the father of Eileen and herself, their parents having been killed by a storm, and finally there is a prospect of happiness for the disillusioned girl.

[See our Film Markings.]

* * *

"THE FIGUREHEAD."

WASTREL MAKES GOOD IN POLITICAL FRAY.

Production ..... Selznick
Type ..... Drama
Star ..... Eugene O'Brien
Length ..... Five Reels
Distributors ..... Walturdaws

In the composition of "The Figurehead" there are many incidents which are typically American, but the film contains some good humour, and a few splendidly managed crowd scenes. In the small town of Olien, the control of party politics is held in the hands of two men, Jim Dufree, a saloon-keeper, head of the democrats, and Gordon Freeman, controlling the republicans. Working together, they decide to offer the position of Mayor to Sheridan Jones, a wealthy wastrel, in order that Freeman, who is also running for Mayor, may be an easy winner. Jones, because of his love for Mary Forbes, decides to do the thing properly, and it is not long before he is the idol of the town, and looks very much like becoming the new Mayor. Unable to make him withdraw, Freeman, in desperation, publishes in his political organ a scurrilous article concerning the association of Jones and Mary. The paper is distributed while Jones is addressing a meeting of voters, and a riot ensues. Mary, who has nursed the editor's child, persuade shim to tell the meeting the truth, and in consequence Freeman's gang give their votes to Jones. The latter gets in with an overwhelming majority, and having made good, marries Mary, the woman responsible for his success.

[See our Film Markings.]

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"THE IRON HEART."

A POWERFUL INDUSTRIAL STORY.

Production ..... William Fox
Type ..... Drama
Star ..... Madlaine Traverse
Length ..... Five Reels

"The Iron Heart" is a strong industrial story with Madlaine Traverse in the star role, doing most convincing work. The love interest is good, and the many glimpses of a busy iron works are particularly interesting. The photography is up to Fox's usual high standard. On her father's death, Laura Regan is left in sole control of the former's big iron works, with the strick injunction that she will fight the efforts of the Eastern Associated Steel Combine to buy the smaller concern, and keep the faith of her employees. The Eastern Associated send McAllister, their representative, to gain control of the works, but filled with admiration for Laura, he refuses to wage war against a woman, and resigns. At Laura's invitation, McAllister becomes her general manager, and helps her to fight his old company. Cullen, a trusted employee of the girl's father, becomes jealous of the newcomer, and secretly joins forces with the Eastern Associated. Eventually, owing to the purchase of a railway track, a big consignment of iron cannot be sent away. Laura's men, after a terrific fight, get control of the engine, and are able to carry out the contract. Laura, who has doubted McAllister's honesty, realises that Cullen is the guilty man, and agrees to her manager's suggestion that the mill partnership be changed into a more intimate one.

[See our Film Markings.]

"TORN SAILS."

THE POWER OF LOVE.

Production ..... Ideal
Type ..... Drama
Stars ..... Milton Rosmere and Mary Odette
Length ..... Five Reels

"Torn Sails" is a most convincing and beautifully pictured British production. Mary Odette, as the Welsh fishergirl, is very natural, while playing opposite is Milton Rosmere, one of the finest actors the screen possesses. A great charm of this production is the scenery, which comprises a picturesque Welsh village, nestling a short distance from the sea, and full advantage has been taken of the chance of procuring some unforgettable seascapes. The story, although dealing with the eternal triangle, is original, and deals with original characters. The photography is of a high standard of excellence, the entire production being a most pleasing one.

(See our Film Markings.)

* * *

"THE LITTLE WANDERERS."

FINDS HAPPINESS AFTER MUCH SUFFERING.

Production ..... William Fox
Type ..... Comedy-Drama
Star ..... Shirely Mason
Length ..... Five Reels

In "The Little Wanderer" Shirely Mason creates a dainty role, and is responsible for much of the film's charm. The photography is good and the action swift in parts. Quarrelling with his father over the manner in which the elder man runs an influential newspaper, a rich man's son goes to live in the slums in order to meet his poorer brothers. Rescuing a young street gambler from the hands of the law, he is surprised to find that the supposed "boy" is a charming girl. A situation is procured for the little wanderer in a local eating-house, and the two become great friends. Later, the boy realises that he loves the girl, and against the wishes of his father he gives her the shelter of his home. The girl's father then comes on the scene, and denounces her sweetheart's father as the man responsible for a crime for which he had paid the price. Refusing to allow his child to remain with the man she loves, the little wanderer is taken away, but finally the boy, at death's door, is saved by the arrival of his sweetheart, and later the two fathers are reconciled.

"John Forrest Finds Himself."

The new Henry Edwards' production, "John Forrest Finds Himself" (adapted for the screen by H. Fowler Mear from Donovan Bayley's story), is to be shown to the trade by Hepworths on Wednesday, Nov. 3, at the New Gallery Kinema, Regent-street, W.1, at 11 a.m.

Another Hepworth Film.

Another Cecil M. Hepworth film is well on the road to completion. "Mrs. Erricker's Reputation" (adapted from the novel by Thomas Cobb) is being interpreted by a popular cast, headed by Alma Taylor. James Carew, Gerald Ames, Gwynne Herbert, Eileen Dennes, are a few of the "big" names in a long list of players, and again the exquisite charm of the English country-side will be a feature of the picture.

"The Law Divine."

Masters Films, Ltd., Teddington, have finished their production of "The Law Divine," adapted from H. V. Esmond's play of the same name which had such a successful run at Wyndham's Theatre in 1917. Mr. H. V. Esmond plays the lead and is supported by his wife, Miss Eva Moore, Miss Mary Brough giving some very good comedy touches as a cook. Challis N. Sanderson and H. B. Parkinson are jointly responsible for directing the picture, and Kenneth Gordon for the photography. Butcher's Film Service, Ltd., have acquired the world's rights of this picture, which will be shown to the world in a few weeks.

On the Norfolk Broads.

Most of the exterior scenes for the present George Clark production, "The Persistent Lovers," by Hamilton Gibbs, were taken on the Norfolk Broads, and Mr. Guy Newall was fortunate in being able to purchase a wonderful electric canoe that was originally the property of Messrs. Ormerod & Co., of Wroxham. This canoe is the first of its kind to carry its own recharging plant on board. The batteries can be charged by a petrol motor carried amidships during the night or any period of rest—thus obviating the necessity of returning to or looking for a charging station at the end of a long run. It has been fitted with a lighting equipment, so that scenes may be taken on board at will. In this film Ivy Duke will play opposite Guy Newall. These enterprising people are off to their studio at Nice until January for the purpose of making two films, and after that they have planned to go to America and make one picture there.

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3-Ton Lorries (RIKER) each containing complete separate lighting set, with generator, dynamo, switch board, wiring equipment, projector, fire-proof box, and adjustable screen.

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COMING FILM TRADE SHOWS.

LONDON.

Duds (Goldwyn), New Gallery, 11, Oct. 27.
The Honeypot (Granger), West End, 11, Oct. 27.
The House of the Tolling Bell (Pathé), London Pavilion, 2.30, Oct. 27.
Her Five-Foot Highness (F.B.O.), Own Theatre, 11 and 3, Oct. 27.
A Real Man (Hayward), Shaftesbury, 11.15, Oct. 27.
Madame Peacock (Jury), Own Theatre, 11 and 3, Oct. 28 and 29.
Shorty Hamilton (B.E.F.), Saper, 11, Oct. 29.
Love's Payday (West. Imp.), New
A Mother's Ordeal (Meteor), Shaftesbury, 11.15, Nov. 1.
A Gun Fighting Gentleman (F.B.O.), Own Theatre, 11 and 3, Nov. 1, 2, and 3.
Gallery, 11, Nov. 2.
John Forrest Finds Himself (Hepworth), New Gallery, 11, Nov. 3.
Out of the Storm (Goldwyn), Shaftesbury Pav., 11, Nov. 3.

BELFAST.

Pillars of Society (Moss'), Panopticon), 11.15, Oct. 27.

BIRMINGHAM.

Toby's Bowl (Goldwyn), Futurist, 11, Oct. 27.
White Moll (Fox), Picture House, 11, Oct. 27.
In the Dark (L.I.F.T.), Scala, 11, Oct. 28.
Little Shepherd of Kingdom Come (Goldwyn), Futurist, 11, Oct. 29.
Mid-Channel (Garmont), Futurist, 11, Nov. 1.
Yes or No (I.F.O. Co.), Futurist, 11.15, Nov. 2.
John Forrest Finds Himself (Hepworth), Futurist, 11, Nov. 3.

BRISTOL.

The Skywayman (Fox), Palace, 11.15, Oct. 27.

CARDIFF.

Mystic Faces (West. Imp.), Own Theatre 3, Oct. 27.
Mystic Faces (West. Imp.), Own Theatre 3, Oct. 28.
Love Expert (I.F.O. Co.), Own Theatre, 3, Oct. 29.
Mystic Faces (West. Imp.), Own Theatre 3, Oct. 29.
Pinto (Goldwyn), Cinema Ex., 10.30, Oct. 29.
Little Shepherd of Kingdom Come (Goldwyn), Cinema Ex., 10.30, Nov. 2.
John Forrest Finds Himself (Hepworth), Park Hall Cinema, 11, Nov. 3.

DUBLIN.

The Square Shooter (Fox), Carlton, 11.30, Oct. 27.
Build Thy House (Ideal), Carlton, 11, Oct. 28.

GLASGOW.

The World and His Wife (F.-Lasky), Cinema House, 11, Oct. 27.
The Manchester Man (Ideal), Savoy, 11, Oct. 27.
Judge Not (Jury), Own Theatre, 2.30, Oct. 27.
Lady Audley's Secret (Ideal), Scala, 11, Oct. 28.
Wild Sumac (West. Imp.), New Savoy, 11, Oct. 28.
Saved from the Sea (Gaumont), Picture Salon, 11, Nov. 2.
John Forrest Finds Himself (Hepworth), Savoy, 11, Nov. 3.

LEEDS.

Trumpet Island (Vitagraph), Cinema Ex., 11.40, Oct. 27.
Torn Sails (Ideal), Cinema Ex., 10.40, Oct. 27.
Held in Trust (Jury), Cinema Ex., 2.30, Oct. 27.
The Manchester Man (Ideal), Cinema Ex., 10.40, Oct. 28.
Windows (Fox), Cinema Ex., 11.40, Oct. 28.
Guest of Hercules (I.F.D. Co.), Cinema Ex., 11.40, Oct. 29.
Grey Parasol (West. Imp.), Cinema Ex., 3.30, Oct. 29.
Mid-Channel (Gaumont), Cinema Ex., 11, Nov. 1.
John Forrest Finds Himself (Hepworth), Cinema Ex., 11, Nov. 3.
Shorty Hamilton (B.E.F.), Picture House 11, Nov. 3.

LIVERPOOL.

Call of the Road (Granger), Scala, 11.15, Oct. 27.
Trumpet Island (Vitagraph), Scala, 11, Oct. 28.
Torn Sails (Ideal), Cinema House, 11, Oct. 28.
Yes or No? (I.F.D. Co.), City P.H., 11 Oct. 29.
Mystic Faces (West. Imp.), Cinema Ex.
Passers By (Pathé), Own Theatre, 11 and 2.30, Oct. 29.
12, Nov. 3.
John Forrest Finds Himself (Hepworth), P.O.W. P.H., 11 Nov. 3.

MANCHESTER.

Yes or No? (I.F.D.), Cinema Ex., 11, Oct. 27.
Passers By (Pathé), Own Theatre, 11 and 2.30, Oct. 27.
Mid-Channel (Gaumont), Grosvenor P.H., 11, Oct. 27.
Life's Twist (Jury), Cinema Ex., 2.30, Oct. 27.
Locked Lips (F.B.O.), Peter-street P.H., 11.30, Oct. 27.
Passers By (Pathé), Own Theatre, 11 and 2.30, Oct. 28.
The Terror (Fox), Deansgate P.H., 11, Oct. 28.
Saved from the Sea (Gaumont), Majestic, 11, Nov. 2.
Saved from the Sea (Gaumont), Own Theatre, 2.30, Nov. 2.

NEWCASTLE.

Torn Sails (Ideal), Stoll P.H., 11, Oct. 27.
Rouge and Riches (F.B.O.), Pavilion, 11.15, Oct. 27.
Up in the Mary's Attic (Moss), Tyne Th., 11.15, Oct. 28.
Wild Sumac (West. Imp.), Own Theatre, 11 and 2, Nov. 3.
John Forrest Finds Himself (Hepworth), Stoll's P.H., 11, Nov. 3.

NOTTINGHAM.

The Jailbird (F.-Lasky), New Empress, 11, Oct. 27.
Little Shepherd of Kingdom Come (Goldwyn), Picture House, 11, Oct. 28.
Mid-Channel (Gaumont), Scala, 11, Nov. 2.

SHEFFIELD.

Tiger's Cub (Fox), Electra Palace, 11, Oct. 27.
Big Happiness (Jury), Own Theatre, 2.30, Oct. 27.
Mid-Channel (Gaumont), Tivoli, 12, Nov. 3.
Duds (Goldwyn), Picture Pal., 11, Nov. 3.
Call of the Road (Granger), Electra Palace, 11, Nov. 2.
John Forrest Finds Himself (Hepworth), Union-st. P.P., 11, Nov. 3.

"HER FIVE-FOOT HIGHNESS."

GIRL'S STRUGGLE FOR NAME AND PROPERTY.

Production ..... Universal Film
Type ..... Western Drama
Star ..... Edith Roberts
Length ..... Five Parts
Distributors ..... Messrs. Film Booking Offices, Ltd.

A pleasing story was revealed in "Her Five-Foot Highness," shown by Messrs. Film Booking Offices, Ltd., in their private theatre, on Monday. Ellen Wiltshire, a young girl, is left in possession of her father's ranch in Texas. This ranch is greatly desired by a rascally attorney, Saunders, and his accomplice, Williams. When a letter comes from England telling the girl that she is heiress to the late Duke of Wiltshire's estates, providing she can establish her identity, Ellen goes to Saunders and asks him for her father's papers. Saunders keeps back the necessary papers and plots to bring forward an heiress of his own. Ellen leaves her beloved ranch and faithful lover, "Slim" Higgins, and goes to England. Her reception is not very encouraging, and when Saunders arrives with a correctly attired "heiress," and the announcement that the first claimant is only a servant, the various ducal relatives readily agree. Saunders, however, also wants the reach, and he forces the real Ellen to give him an option, for which she has to sign in her own name, Ellen Wiltshire. The girl then goes back to Texas, but a doubt as to the veracity of Saunders has now arisen, and Lady Harriet Wiltshire, with Ellen's English admirer, Gerald Knowlton, go to America, and there establish her identity and help her to win happiness with the man she loves. The photography is good, and the settings in every way worthy of the production. Miss Edith Roberts makes the part of the tomboy, Ellen, a charming and natural one.

Liverpool Performances "Cut."

The Liverpool Cinematograph Exhibitors' Association, after a consultation with the City Electrical Engineer, have, owing to the coal strike, issued an intimation to all the suburban picture houses that matinée performances should be abandoned at once. Those in the city will open in the afternoons from 2 to 4 o'clock, and again in the evening, so that the usual all-day performances are, for the present, stopped.

Children at Cinemas.

The Swansea branch of the National Union of Teachers has asked the local Education Authority to consider the question of the passing of a bye-law prohibiting the admission of children under fourteen years of age to local cinemas after seven o'clock, because of the ill-effects consequent upon their late attendance at such places. The Education Authority has deferred consideration of this request, but meanwhile, asked the Director of Education to confer with the Chief Constable on the matter.

English Travel Pictures.

A series of short films are being released by Ideal Films, Ltd., showing many of the beauty spots in Great Britain. These include Father Thames, Bath, York, Salisbury, the Isle of Wight, Winchester, the New Forest, Exmoor, Oxford, Glastonbury, Wells, St. Albans, and other places. The time has undoubtedly arrived for the production of short, good quality scenic subjects, and the Ideal Films Co. deserve every credit for their enterprise in putting on the market these admirable travel pictures, which, from a photographic point of view, are unequalled. That the company will receive encouraging public support there can be little doubt.

Charles Perry Cullum.

Mr. Charles Pery Cullum, who has been cast for a big part in "The Great Day," the Lasky production, done at Islington and Bushey, belongs to an ancient Limerick family, being descended on his mother's side from the Perys. On his father's, too, he claims a distinguished lineage, for his ancestors founded the clan of MacCullum Moore, the present head of which is the Duke of Argyll. His great-great-grandfather was Robert Cullum, who, with Lord Russell, of Liverpool, edited "The Alfred," the paper that was responsible for the introduction to the public of the famous Edmund Kean.

More Broadwest Films.

"A Rank Outsider" is now in the "exterior" stage, and the Walthamstow Studio is busy with the production of a film version of Edgar Jepson's novel, "The Loudwater Mystery." At the Catford branch, Stewart Rome, Pauline Peters, and Clive Brooke are at work on the final interior scenes in "Her Penalty."

MUSICAL SUGGESTIONS FOR Next Week's Releases.

Style.	Nature of Number.	Name.	Composer.
Overture	Brl. Allo.	Idylle au Moulin	Popy
Romance	Sll. Myst.	Le Matin	Rullak
Romance	Slo. Flo.	Ma Poupée Cherie	de Severac
Romance	Brilliant	Saltarel'a	Pesse
Gavotte	Allegretto	Sur la Route en Fleurs	Pesse
Waltz	Bri. Mod.	D'ete	Fosse
Mysterioso	Bro. Mod. Drain.	La Veillée	Boelmann
Mysterioso	—	Prologue from Klels	Marie
Intermezzo	Brl. Flo.	Danse un Rêve	Allier
Overture	Mod. Heavy	Ailes Deployees	Chapelier
Intermezzo	Slo. Flo.	Marpha	Daras
Song	Love	Plai-ir d'amour	Popy

All these numbers may be obtained for any size orchestra, or for solo pianist from :—

MAURICE PIÉNA.
55, High Street, New Oxford Street, W.C. 2
For Special Announcement—See Page 4.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should note that musical suggestions for leading films will appear week by week in "The Era." They will contain the change cues and the style and nature of numbers required. These are the essential points of a suggestion sheet, for were the titles of pieces given, no library in the country would contain them all. It is, therefore, a far better plan fully to describe the nature of number required, for by this means, a director can use pieces already in his library.

The following films, "J'accuse," and "Crooked Straight," are released on Nov. 1.

"J'ACCUSE."

In Ten Parts.

Change Cues.	Style.	Nature of Number.
PART I.		
John Diaz	Overture ..	Hvy. Solid, Dram.
In those days in France	Dance ..	2/4 Lively, French Style
*When villagers stop dancing	„ ..	Play p.
*When villagers start dancing again	„ ..	Play f.
*Scene of Francis and dog in room	Overture ..	Slo. Hvy. Dram.
*When Francis by Edith	„ ..	Allegro, Agitato, Dram.
Maria Lazara, Edith's rather	Romance ..	Slo. Dram.
*Scene of Edith in bedroom	Dance ..	2/4 Lively, Fren. Short
*When Mother and Son enter house	Romance ..	Dram. Ex.
*When Lazare looks at weapons	Song ..	French National, pp.
PART II.		
*John in room	Romance ..	Slo. Flo.
Mother, if we could bring peace into the world	„ ..	Slo. Flo.
Meanwhile the beast in the other man was awake	Overture ..	Agitato, Dram.
*When scene of John and Mother again	Romance	Slo. Ex.
New Summer wear, her fairest garb	Intermezzo	Lit. Flor.
*When looking at calendar	Overture ..	Agitato, Dram.
*At proclamation .	Song ..	Marseillaise
*When owl seen ..	Romance ..	Slo. Dram.
*When scene of Lazare	Song ..	French patriotic
PART III.		
Open	Romance ..	Ex. Dram. Short
For every house in the village came the sad moment of farewell	„ ..	Sll. Dram.
*When Francis by John	Prelude ..	Dram.
*When Francis takes comb out of pocket	Romance ..	Path. Flo.
*When man stops playing	„ ..	Slo. Sll. Ex.
With a devotion born of his great love	„ ..	Slo Flo.
While youth tenaciously clings to its ideals	Melody ..	Military char.
*When Lazare receives wire	Romance ..	Dram. Flo.
PART IV.		
Some days later, the authorities called up John Diaz	Romance ..	Sll. Dram.
While the guns are silent	Intermezzo	Military style
Your wife hasn't written, that's what troubles you	„ ..	Military, Slow
Similitudes	Romance ..	Path Flo.
*When guns go off ..	Overture ..	Agitato, Dram.
While at home .	Romance ..	Path. Flo.
*Telephone box scene	Overture ..	Ex. Flor.
*When John enters Francis' dug-out	Romance ..	Sll Dram.
"Greater love hath no man than this"	Overture ..	Myst.
*When soldier points towards enemy lines	„ ..	Allegro, Agitato
And this here returns as simply as he went	Romance ..	Path. Flo.
PART V.		
Good cheer!	Intermezzo	Lit.
*When John and Francis left alone	Romance ..	Path. Flo.
Four years later ..	Overture ..	Allegro, Hvy.
*After sub-title "Years (Mother of John in bed)	Romance ..	Dram., Short
*When previous battle scene again	Overture ..	Allegro, Agitato
John, unfit for further service, returns to his home	Romance ..	Slo. Dram.
Well Mother	„ ..	Slo. Dram.
And just as it was four years ago	„ ..	Slo. Flo. Sunrise
*When Lazare receives wire	„ ..	Dram. Ex.
PART VI.		
Death passes, life enters	Romance ..	Ex. Dram.
In all, there were ..	„ ..	Ex. works up
*When Edith by woman	„ ..	Very Ex. Dram.
*If Francis knew, he would kill my child	„ ..	Slo. Sll. Dram
*When Edith by corpse	„ ..	Slo. Path. Sll. Dram.
PART VII.		
*When camp scene. When cook back by comrades	Two step ..	Lively
*Scene of women gossiping	Romance ..	Agitated, Short
Edith, my wife ..	„ ..	Path. Flo.
*When couple of women observe Francis	„ ..	Sll. Dram. Slo. Ex.
Edith?	„ ..	Sll. Dram.
PART VIII.		
But one day trouble was near at hand	Overture ..	Dram. Hvy.
Well, while playing, she fell in the river	„ ..	Allegro, Dram
*When Edith observes John and Angele	„ ..	Agitato, Dram.
*When John and Francis start fighting	„ ..	Hvy. Agitato
Give me proof.. ..	„ ..	Agitato, Dram
You are right, John. I must not stop	Romance ..	Dram. Andante
PART IX.		
And a soldier dares to add this	Overture ..	Hvy. Dram.
Throughout France behind you in your moments of weakness	March ..	Stately, Military
*Scene of Edith ..	Romance ..	Slo. Sll. Dram.
Preparations for the attack	Overture ..	Hvy. Battle
After the final battle had been fought	Romance ..	Slo. Sll. Dram
One morning at Orleval	„ ..	Dram. Flo.
And later the same night	Prelude ..	Dram. Myst.
That evening I was on duty where the battle had raged	Romance ..	Slo. Myst.

Change Cues.	Style.	Nature of Number.
PART I.		
The time has come ..	Overture ..	Dram. Agitato
Robed in the diaphanous veil of their victory	March ..	Dram. Martial
*When John runs towards door	Overture ..	Dram. Agitato
And you, Peter, have you kept your trust?	„ ..	Dram. Agitato
Do not call them ..	Romance ..	Ser. Flo.
Mad!	.. ..	ver. Dram.
*When John destroys poems	Prelude ..	Dram. Agitat
*When John dead ..	Romance ..	Dram. Ser.

"CROOKED STRAIGHT."

Five Reels.

Min.	Change Cues.	Style.	Nature of Number.
2	At Screening ..	Romance ..	Slo. Flo.
2½	One of Dad's six dollar rooms	„ ..	Bri. Flo.
2½	The city's gatew'y	Intermezzo	One step, fast
1½	*Fade in alley way	Romance ..	Bri. 4/4
4	Witl. last ray of hope	Overture ..	Hvy. dram. (storm)
2½	Now let's hear story	„ ..	Agitato (storm)
1	Eat hearty ..	Romance ..	Solid Bri.
1½	*Shake hands ..	Intermezzo	Bri. Flo.
1½	You've been a good pal	„ ..	One step (pp)
3	Who's that man ..	Valse lente	Flo. Mel.
3½	*Dark scene ..	Overture ..	Mys. Dram.
2½	*Exterior auto get-away	Hurry ..	Agitato
2½	*Ben picks up letter	Romance ..	Slo. Flo.
3	Some time later .	Fox trot ..	Mod.
1½	*Child running ..	Valse lente	Mod.
2	*Vera meets Ben ..	Serenade ..	Slo. Flo.
1½	The old, old story	Romance ..	4/4 Bri. Flo.
3½	The anan'l exhibit	Intermezzo	One step Bri.
1½	*Ben & Chic meet	Valse lente	Pro. Mel.
2½	As midnight ushers in	Overture ..	Mys. Mod.
2½	*Chic appears ..	Romance ..	2-4 Bri. Flo.
1½	*Ben jumps at Chic on stairs	Overture ..	Allegro Agitato
2½	Ben realised some explaining	Romance ..	Slo. Flo.
1½	*Father finds money	Romance ..	Bri. Flo.

* Action. Rest title.

"The Honeypot."

The new Samuelson-Granger photo-play, "The Honeypot," is a picture version of the popular novel by Countess Barcynska. An all-British production, it has been made under the direction of Fred L. Granville. The heroine, Maggie, the irresistible chorus girl, is played by Peggy Hyland. It is her first picture since her return from America. The supporting cast includes James Lindsay, Alfred Drayton, and Campbell Gullen.

"The Honeypot's" Producer.

The producer of "The Honeypot," the new Granger-Samuelson photo-play, Fred L. Granville, who was born in Melbourne, Australia, comes from good old Yorkshire stock. His early days were spent in Australia, and then for many years he had a strenuous time in Canada. Afterwards he spent a few years round about the North Pole, taking part in the Stefanson expedition. Hearing of the Great War, he was no sooner back in civilisation than he donned khaki. Camera work was always his hobby, and the lure of the moving picture camera found him in some of America's best-equipped studios. Samuelson, on his American trip, was quick to size up Granville's possibilities, and to Granville was given both "The Honeypot" and "Love Maggie" to produce.

Royal Congratulations.

Hepworth Picture Plays, Ltd., have received the following telegram from Mr. W. G. Barker, the official kinematographer to H.R.H. the Prince of Wales, during his recent Australian tour. The wire was handed in at Portsmouth after H.M.S. Renown had docked, the two picture plays referred to having been projected on board during the last stages of the trip:—"H.M.S. Renown. Kimberley, Hepworth Picture Plays, Ltd., 2, Denman-street, London. 'City of Beautiful Nonsense' and 'Forest on the Hill,' screened before H.R.H. and staff and officers of ship. Both productions highly appreciated. Regrets were frequently expressed that more such excellent British pictures had not been shown aboard.—Barker."

It will be remembered that Cecil M. Hepworth's screen comedy, "Alf's Button," was also shown to the Prince of Wales and his staff on board, and that the Prince sent a message of hearty congratulation to the producer.

Walter West to Visit France.

Although Mr. Walter West, whose name is well known in connection with Broadwest films, is to visit France (coal strike permitting) at the end of this week, he does not propose to take a company with him for the purpose of making film scenes in that country. Mr. Walter West is, we hear, after bigger game, and it may be expected that a big scheme for the production of inter-allied films, with an international appeal, will be the result. During the past year, Mr. West has been busily engaged re-arranging the vast organisation which is controlled by him. Having satisfactorily completed arrangements at the Broadwest Studios at Catford, Walthamstow, and Esher, Mr. West is now turning his attentions to fresh fields as an outlet for his untiring energy.

"THE ERA" FILM SECTION.

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

SHEFFIELD BRANCH.

A meeting of the Sheffield branch of the C.E.A. was held at Messrs. Wiley's Hartshead Branch, when Mr. W. T. Gent, the President, occupied the chair.

Sunday Trade Shows.

The question of Sunday Trade Shows was raised by E. T. Woollen, who asked if any information had been received with regard to the decision of the General Council on the Sheffield resolution.

The Chairman said the General Council would decide no doubt that some action would be taken. After his recent illness, he did not think it wise to make the journey to London. In sending a letter of apology he had sent a strong expression of opinion on sharing terms, and also expressed the hope that the Council would ratify the agreement with regard to the Standing Contract. When the decision on Sunday Trade Shows came to hand, the Secretary would at once communicate with Mr. Woollen, so that the arrangement might be put into operation.

The Standard Contract.

The Standard Contract was discussed at some length.

A. R. Favell said that as they were at least twelve months behind with their bookings it was desirable that they should know whether the changed conditions as to carriage, &c., became operative on Oct. 1 of this year, or only when they commenced to receive the films booked on the new contract, and the Chairman said he did not know, but as the new contract was only to be operative for twelve months, he should imagine the new conditions would start at once.

The meeting considered the point an important one, and the Secretary was instructed to write the General Secretary for information. Clause 17 provoked a lengthy discussion, the general opinion being that the Committee should have stood out for the original wording of the clause.

Several members expressed the opinion that the new clause would not put a stop to hawking.

Wilfred Bryan asked if it was necessary to pass a resolution approving the contract, but the Chairman said it would be better to defer that until they had received the decision of the General Council.

Emergency Transport.

E. T. Woollen reported at length on the arrangements made by the Sub-Committee in the event of the strike creating a necessity for road transport. The Committee, he said, had received offers from Councillor E. K. Winter to use Ideal's Sheffield offices, and from Mr. W. H. Ravenscroft to use the Museum Hotel. After inspecting those places, the Committee had decided to make the Tivoli the headquarters, as on the last occasion.

The recommendations were accepted, and it was agreed that the arrangements made should stand good in any future emergency if the strike should not develop at present.

Renters as Exhibitors.

A letter from Headquarters dealt with the practice of some renting firms, who, when they had a super film to offer, instead of approaching an exhibitor as usual, either hired a hall or arranged for it to be screened at a theatre or music hall.

Strong disapproval of this was ventilated, and the opinion expressed that the only way of dealing successfully with firms who adopted such a course was to boycott them. It was felt that whilst there was a power to prevent firms doing that, a subsequent boycott would be effective.

Sharing Terms.

The Secretary also reported receipt of a letter from the General Secretary enclosing copy of a resolution to be brought before the General Council dealing with sharing terms.

H. Farmer said he believed some of their Sheffield members had had experience of sharing terms in the past, and it would be a guide to their discussion if they gave the meeting the benefit of their experience.

After the Chairman, E. T. Woollen, and other members had spoken, the following resolution on the proposal of Mr. A. R. Favell, seconded by Wilfred Bryan, was adopted:—"That we pledge ourselves and ask all our members not to book any films on sharing terms, as we consider these are inimical to the best interests of the exhibitors."

HULL BRANCH.

Under the presidency of Robert Freeman, the Hull Branch of the C.E.A. met on Wednesday. The Chairman and Mr. Brinley Evans gave a resumé of the meeting with the Executive in regard to the exhibition by the latter of "Damaged Goods." Mr. Evans gave an undertaking not to exhibit further any prohibited films. A long discussion took place on the attitude of the Central Authority on this matter, which, it was argued, rather encouraged than otherwise men to kick over the traces. A resolution carried by a small majority of two at the Executive meeting had decided to wipe out all proceedings. This was, the Chairman stated, a case of penalising loyal members, because, whilst those who exhibited these prohibited films reaped a financial benefit, the others who obeyed orders consequently suffered.

Much dissatisfaction was expressed at the manner in which provincial views were disregarded, and it was stated that there was a feeling prevalent amongst Yorkshire members to federate, so as to combat the growing tendency of London members to sway all the actions of the Association.

The Secretary reported that he had successfully settled the differences with the E.T.U., so that there would be no need to call the Industrial Council together. The dispute had reference to the grading of two houses, and to the dismissal of a youth. In the case of the grading the one house, it remained as at present, whilst in the second alterations had been in operation, and were not as yet completed. In respect to the dismissal, it was proved the manager complained of was within his rights as laid down by the rules of the E.T.U.

W. Morton, senr., announced that he had received a letter from Earl Haig asking him to favour a scheme for placing Service men as operators and managers. It was decided to ask Lord Haig to place his request before the Association as a body.

SCOTTISH SECTION.

Some important points were dealt with at a meeting of the Scottish Section of the C.E.A. held in the Central Halls, Glasgow, recently, under the Chairmanship of the President, Councillor R. C. Buchanan. The first matter concerned the protracted dispute with the Amalgamated Musicians' Union regarding the wage demands, and in a letter submitted from Mr. J. C. Williams (as the Secretary of the Entertainment National Industrial Council), there was contained the suggestion on behalf of the Conciliation Board that, in view of the non-acceptance of their recommendation, as a means to end the dispute, there should be appointed three persons (one from the Ministry of Labour, and one each from the C.E.A. and the A.M.U.) to arbitrate on the matter. The Board urged that, as a preliminary to this arrangement, the parties should agree to accept the decision of this Court as binding on all parties, and Mr. Williams suggested Glasgow as the venue of the Court's sitting.

In a general statement on the subject, Councillor Buchanan said he understood that the recommendation of the theatre and music hall managers of Scotland was to offer (in the case of No. 1 towns) 17s. 6d. advanced in No. 1 theatres and halls, and 11s. 6d. in No. 2 theatres and halls; and (in the case of No. 2 towns) 7s. 6d. advance in each of these classes of theatres and halls. Discussing the matter further and drawing a comparison between the hours worked by musicians in the theatres and picture houses, the chairman emphasised the point that on this basis a difference of two-and-a-half hours worked in picture houses would cost the proprietors of these houses 8s. 1½d., and he urged that, if they decided to go to arbitration, the case for the C.E.A. must be well put. After further discussion it was agreed to refer the question to the Conciliation Board, with powers to the C.E.A. representatives, and that, failing a settlement by a definite date, they should go to arbitration before the Industrial Court.

An interesting statement regarding the percentage system proposed for film hiring was next made by the chairman. Recalling the resolution against the introduction of the system into the cinema industry (which he had introduced at the previous meeting of the C.E.A.), Councillor Buchanan said that to pay for films not by bargaining on a rent but by payment on a percentage basis was a thing that should not be tolerated.

A BON VOYAGE DINNER.

The send-off dinner to Mr. Carl Laemmle, organised by the Film Booking Offices, Ltd., and held on Friday last at Oddenino's Imperial Restaurant, was a most enjoyable function. Not only can the organisers congratulate themselves on the admirable way in which things went off, but the guest of the evening must also have been more than satisfied with the cordiality of the welcome extended to him. By the time these lines are printed, Mr. Laemmle, who is President of the Universal Film Manufacturing Co., will be well on his journey back to Los Angeles, and London again loses sight of one of the cheeriest and most virile personalities in the film trade.

After an excellent repast, in which every course gained piquancy from the choicest of "Universal" sources, and the Royal toast had been drunk, Mr. Theodore Goddard proposed "The Distinguished Guest." Mr. Goddard referred to the enforced absence, on urgent Parliamentary business, of Sir Edward Hulton, Bart., and then gave a short resumé of the career of Mr. Laemmle, whom he aptly described as a man whose name was a household word in the film business. After Mr. James Heddle had seconded the toast in a speech full of pawky Scottish humour, Mr. Laemmle rose to reply.

Mr. Laemmle's speech, which was prefaced by a cheery "Hello, and Glad to be with you again," was a frank and interesting utterance. The three secrets of success, he said, were: (1) Love for your work. (2) Enthusiasm. (3) Belief in your merchandise—the goods you had got to sell. He could honestly compliment the F.B.O. on their success. He had seen a lot of films during his recent sojourn on the Continent, but he still liked the Universal Films best. He was, however, out for ideas. Mr. Laemmle incidentally foreshadowed several new big pictures, including a film which has cost a half a million dollars to produce. Speeches were subsequently made by Mr. Arthur Clozenberg, who proposed "The F.B.O. Representatives," and thanked them for making the Alliance between the Universal Manufacturing Co. and the F.B.O. such a success, and Mr. S. Friedman, who, in responding for the representatives, ascribed the success to the encouragement given from the Head Office.

Mr. Robb Lawson, himself an old pressman, proposed the "Press," to which Mr. Walter Anderson suitably responded, and an interesting speech was made by Mr. Will Barker, who has just returned from the tour with H.R.H. the Prince of Wales. At the close of the evening a presentation was made by the F.B.O. representatives to their managing directors, Messrs Arthur and Albert Clozenberg.

Mercanton's Masterpiece.

Louis Mercanton's screen masterpiece, "Miarka, la Fille a l'Ourse," will be presented at the Empire Theatre at 3 p.m. on Friday, Nov. 5, by kind permission of Sir Alfred Butt, his co-directors, and Mr. J. L. Sacks. Lady Tree, on behalf of Madame Sarah Bernhardt, is inviting members of the Press and society and stage celebrities, and it is anticipated that there will be a very distinguished gathering to witness the last performance of the late Madame Rejane on the screen.

Rejane, whose appearance is not a momentary one, but almost continuous throughout the length of the film, interprets the rôle of La Vougne, an old gipsy woman who dies happily at the altar of the Virgin Mary, having discovered the Romany prince her beloved Miarka was destined to marry. The prince is enacted by Ivan Novello, the talented young composer, and Miarka by Desdemona Mazza, the Italian actress, who did so well in Mercanton's film version of Robert Hichen's story, "The Call of the Blood." Jean Richepin, the celebrated author of "Miarka," also appears in a leading part in the film.

A Song and a Film.

No less striking than the film, "Earthbound," which is being shown at Covent Garden Opera House for a month, is the song, "The Return," which is being sung by Miss Dorothy Webster during the performance. "By a coincidence," says Mr. Herman Darewski, the composer, "the first private exhibition of 'Earthbound' synchronised with my setting to music the words of 'The Return,' by Boyle Lawrence. The picture, so far as England is concerned, and the song, therefore, were born at practically the same moment, without any such intention. Both deal with the greatest hypothesis of all ages—'There is no death.'"

SURPRISE VISITS TO CINEMAS.

Johannesburg Municipal Council has arranged for the Building Surveyor to pay visits to local cinemas. As the Council point out, there are at present 36 bioscope halls and theatres in the Municipal Area, accommodating anything from 200 up to 2,400 persons in each. With the exception of bioscope cafés, the large majority of the remainder are open during the evening only, and, as it is almost useless to inspect these buildings except during performances, the work has to be done after office hours, although the cafés are visited during the day. Recently it was felt that the bioscopes were not being conducted in the best interests of the public safety, and a series of surprise visits were paid by an official of the Building Survey Branch to both city and suburban halls during the last few weeks between the hours of 7 and 11 p.m. The advisability of surprise visits being made was fully proved, as, although the performances were being carried on during the daytime in a fairly orderly manner, the carelessness exhibited at night was of such a serious nature that in many cases the lives of the audience were in danger. Several prosecutions were instituted—in every case successful.

Transforming Nature.

For one of the scenes in "Settled in Full," the Western drama which Mr. Geoffrey H. Malins, O.B.E., is producing "somewhere in England" for the P. M. Productions, an English stream was made to look like an American gully by covering its grassy banks with sand and planting cactus and pines thereon. To get "long shots" of a burning log cabin, the camera on one occasion had to be taken into the branches of a huge tree, forty feet above ground, where the camera-man, Mr. Edward Le Groc, ha dto remain for over six hours.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Jan. 19, 1921	'813	Jury-Robertson-Cole	Drama	5800	9¾	C B
Oct. 17, 1921	The Iron Heart	Fox-Industrial	Drama	4000	9	C B
Oct. 21, 1921	The World and His Wife	Para. Art. Cosm polit'n	Melodr'ma	6000	8½	B
Nov. 12 1921	Mystic Faces	W'strn Imp'rt	Drama	5000	8½	B
Feb. 27, 1922	Trumpet Island	Vitagraph	Drama	6000	9¾	C B
Notknown	Mudcap of the Veldt	African Films	Melodr'ma	5600	8¾	B
Notknown	The Bloomsbury Angel	Goldwyn-Kennedy	Comedy	5000	8½	B
Notknown	Picturegraph	Goldwyn-Bray	Interest-Cartoon	1000	8¾	D
Notknown	Trouble	General-Paramount	Comedy-A. St. John	2000	8½	B
Notknown	The Aero Nut	General-Paramount	Comedy-A. St. John	2000	8¾	B
Notknown	The Manchester Man	Ideal B. Wynn	Drama	5000	8¾	B
Notknown	Torn Sails	Ideal-Bramble	Drama	5000	9¾	C B
Notknown	The Unwritten Law	Amber-American	Drama	500	8¾	C B
Notknown	The Man Who Dared	Fox-Russell	Drama	5000	9	C B
Notknown	Mid-Channel	Gaumont-Equity	Drama	5319	9¾	A B
Notknown	The Figure Head	Walturdaw-Slerznic	Drama	5000	9	B
Notknown	The Villa Next Door	L.I.F.T U.C.I.	Melodr'ma	4000	8¾	B
	OPEN MARKET.					
Notknown	Pathé Pictorial	Pathé	Interest	—	8¾	D
Notknown	Pathé Gazette	Pathé	Interest	—	8¾	D

PROVINCIAL CENTRES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Walter Howard's play, "Boy of My Heart," forms the attraction here. The cast includes that clever actress, Miss Millicent Hallett, Mr. Henry Lonsdale, Mr. Philip Darien, Mr. H. Agar Lyons, Mr. Frank G. Vyvyan, Mr. Vernon Fortescue, Mr. R. S. Treawney, Mr. Archie Gray, Miss Olive Bitone, Miss Hilda Glynn, Miss Jessica Black, Miss Arabella Trevelyn, &c.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The premier attraction is provided by The Six Brothers Luck, who appear with their usual success in an absurdity, "The Demon of the Cellar"; Miss Lottie Lennox—always a favourite here—sings chorus songs in irresistible style; also appearing here are Miss May Erne and Mr. Ernie Chester, in comedy act; The Silliotts, in mirth and harmony; Thora, ventriloquist; Colbert, hoop manipulator; The Cornells, novelty acrobats; and Jack Audrey, comedian.

GAIETY THEATRE.—G. M., Mr. Ernest B. Forbes; Mus. D., Mr. Fred Wright.—Vaudeville here by Mr. Claude Williams, hat manipulator; and Louis Kershaw, coon vocalist.

WEST BELFAST THEATRE.—G. M., Mr. Jos. Louden.—Appearing here are Albert Sharpe, an exceedingly smart negro comedian; and Harry Ginley, dancer.

PRINCESS.—G. M., Mr. J. Anderson.—Miss Lottie Kennedy, soprano; and Sanni, in musical act, are appearing here.

BRADFORD.

THEATRE ROYAL.—M. D., Mr. Nat Hepworth, A. M., Mr. Harry Martell.—Alfred Butt presents "The Kiss Call."

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Reliable Enterprises, Ltd., present "Sparkling Eyes."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Phillip A. Lennon.—Marie Dainton, Robb Wilton, G. S. Melvin, Golda-Penville Quartette, Dainton-Shaw Troupe, May Henderson, Nathal Trio.

PALACE.—P., Macnaughten Vaudeville Circuit, Ltd.; M., Mr. R. Ernest Lisbon.—Terry Twins, Fred Hutchings, Valesra Five, Evelyn May, Jack Stocks, Ernest Mitchell, Charles Norton.

Boots, The Chemists, 60-62, Kirkgate.

BRISTOL.

PRINCE'S.—M. D., Mrs. James Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—Return visit of "The Maid of the East." The company includes Misses Sylva Dancourt, Winifred Hare, and Sinclair Cotter. Miss Roseva Skelton is the principal dancer.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; M., Mr. J. Windsor-Stevenson.—Under the direction of Mr. C. Hamilton Baines, the drama, entitled "What Every Girl Can Do."

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Mr. Harry Day presents the musical revue, "On the Wing." Mr. Geo. Clarke is the principal comedian, and is supported by that charming actress, Miss Isabelle Dillon.

EMPIRE.—M., Mr. Sid Macaire; A. M., Mr. F. Riego.—Mr. A. D. McFarlane presents the musical comedy, "A (K)night in Venice," featuring Ida Crispi, Will Fyffe, Nelson Hancock, Lauri Duvan, Jas. Stevens, M. Davidson, Anna Brady, M. O'Donnell, and Ivy Louise, supported by the Six Model Maids and the Wallace Orton Sextette.

BEDMINSTER HIPPODROME.—The vaudeville part of the programme is presented by Bert Gray's Pro Rata Elite Party, entertainers in vaudeville and burlesque; pictures.

Boots, The Chemists, 9-10, Wine-st.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—A crowded audience welcomed Mr. Fred Terry. Miss Julia Neilson and company on the opening night of their engagement. "Sweet Nell of Old Drury" was the play selected, and, in the name part Miss Neilson acted with all her charm and power of humour. Mr. Terry's fine impersonation of the Merry Monarch gains in mellowness by repeated performances, and able support was given by the members of the company, including a clever study of Lord Jeffreys by Mr. Hugh S. Casson, an admirable impersonation of Rochester by Mr. Frank Denman. It is pleasant, too, to see the artistry of the veteran Mr. J. Carter-Edwards, who is still as alert as in the old stock company days in Edinburgh. "Much Ado About Nothing" has also been played during the week.

THEATRE ROYAL.—P., Messrs. Howard & Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—Mr. Herbert Shelley and company are appearing here in a farcical comedy, "My Aunt from New York," in which the acting of Miss Florence Rutter, Miss Florence Huntley, Miss Isabel Marle, Miss Rhoda Lark in the title-rôle, and Mr. Herbert Shelley as Harry Brampton give life and colour to the amusing situations.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. A. Douglas Willcox.—Music lovers in Edinburgh are having a great treat this week in the performances of the Sir Thomas Beecham Grand Opera Company, who began a fortnight's season on Monday evening with "Tannhauser." Wagner's opera received a powerful and artistic rendering from the members of the cast, including Miss Agnes Nicolls, Mr. Walter Hyde, Mr. Percy Heming, Mr. Edmund Burke, and Miss Gladys Ancram. The chorus and orchestra formed splendid adjuncts in the interpretation of the opera, which was conducted with high effectiveness by Mr. Percy Pitt. The programme will be changed each evening of the visit.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Popular songs and clever character studies by the Two Bobs make an attractive top-line item; Will Hay and his associates are amusing in their burlesque skit, "Find the Beetle"; the Two Ascots appear with success in dance, patter, and song; Susie Marney is warmly welcomed as a chorus comedienne; the Martin Duo give artistic illustrations of ballroom and cabaret dancing; De Alma and company—hailing from Australia—are among the monarchs of banjo experts; and Tom D. Newel, assisted by Miss Francesca Gordon, is a specialist in ludicrous female impersonations and grotesque dances.

Boots, The Chemists, 102, Prince's-st.

GLASGOW.

ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—For the second week of Sir Frank Benson's season, tempting fare is again provided for lovers of Shakespeare. The arrangements are in the hands of Mr. Harold V. Neilson, and in addition to our distinguished actor-Knight, the company includes such experienced players as Misses Esme Biddle, Haidee Gunn, and Alice de Grey, and Messrs. S. A. Cookson, T. G. Bailey, Wm. J. Miller, Philip Wade, and Douglas Burbridge. The bill for the week includes "Julius Cæsar," "The Taming of the Shrew," and "Richard III."

ALHAMBRA, LTD.—G. M., Mr. B. Crossley-Taylor; Mus. D., Mr. Howard Croft.—Lew Lake brings the revue, "Pretty Peggy," here for the first time, and with Charles Austin ("Parker") as the leading comedian, there is a veritable feast of fun. Excellent support is given to Charles Austin by Maudie Vera, Florence Holm, Fred Malcolm, and others.

KING'S, LTD.—M. D., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh McFarlane.—A welcome return visit is being paid by A. H. Saintsbury and company in "Ned Kean of Old Drury." As Kean, Mr. Saintsbury puts all his resources into a trying part, and he is well supported by Miss Louise Regius, Miss Claire Pauncefoot, Mr. William Farren, and Mr. Robert Bottomley.

OLYMPIA.—L., Artists' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—The attraction here is the revue, "Nothing Doing," with a strong company.

PRINCESS'S.—P., Mr. Rich. Waldon; B. M., Mr. Hugh Murdoch.—Mr. and Mrs. Chalmers Mackey and their company in the season of Irish plays are presenting this week the favourite drama, "Colleen Bawn." Mr. Chalmers Mackey in the part of Myles La Coppaleen, Mr. H. Henry Cooke as Hardress Cregan, and Mr. Ulick Burke as Danny Mann. On Friday the same company present, on the occasion of a benefit performance, the new Irish costume play, "St. Patrick's Eve."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. A. G. A. Clarke; M. D., Mr. Henry Farmer.—A farcical comedy, "Hold Your Hand Out," is received with the greatest favour. Jack Gallagher is the leading comedian, and others in the cast are Kitty Kirwan, George S. Wray, Ruby Yorke, &c. Also in the bill of fare are George Morton, the black dot; George Jackley, the indignant one; Frank Whitman, the dancing violinist; "We Three" (Susie Belmore, Sister Dorothy, and Vera Vere) present exclusive ideas in music, gowns, and comedy; Phil and Phlora, refined humoresques; and ex-Private Mills, billed as a mathematical wonder.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The principal attraction here is "Misery & Co.," a laughable sketch of Army life, in which Bruce Drysdale and J. W. Cunningham are responsible for clever and humorous military types. Frank Van Hoven is delightfully funny, and scores every time, and Miss Florence Wray renders her latest numbers in pleasing style. The O'Gorman Bros., established favourites here, amuse and dance as of yore, while Dick Tubb, comedian, also finds much favour. Navarro and Assistant, French jugglers; Meredith and Adnil, athletes; and Misquette and Maxley, conclude a capital show.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—The programme here is headed by the well-known London actor, Lawrence Brough, and company, including Miss Olga Esme, in the Haymarket success, "Elegant Edward." Other artists include Nelson Jackson, humorous entertainer; Neville Delmar, comedian; Rastus and Banks, coloured entertainers; Manuel and Francois, acrobatic eccentrics; Connie Browning, comedienne; and Les Grandes Stellas, in a musical study.

Boots, The Chemists, 101-105, Sauchiehall-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The visits of the Royal Carl Rosa Grand Opera Company are always looked forward to by the patrons of the Royal Opera House, and as the bookings for the two weeks' season, which was successfully inaugurated on Monday, are heavy, the present visit will undoubtedly prove as satisfactory as the previous ones.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. [illegible] D., Mr. J. H. Vann.—Mr. E. Hill-Mitchelson's company entered on the eighth week of their season here on Monday, and presented as the attraction "Under Two Flags," with popular Miss Violet Carlyle as Cigarette and Mr. Stanley W. Healey as the Hon. Bertie Cecil, who receive admirable support from the rest of the company.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An excellent programme here is contributed to by the Ceylons, in "No Man's Land," presented by Josh Clifton; Ben Osborne and Nellie Perryer, in "Seeing the Show"; Bros. Walsh, two happy songsters; Will Blackwell, banjoist; Miller and Canning, in "Playing the Dickens"; Albert Broughton, the comedian who sings; and Nettie Wheeler, comedienne, in "novelty song eccentrics"; pictures complete. The annual matinée on behalf of the Royal Infirmary takes place to-morrow (Thursday).

PAVILION THEATRE.—P., the Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—A good entertainment is provided here by the musical comedy revue, "Gold and Glitter," presented by Messrs. [illegible] Pat Weyman's company, which specially features clever artists in Miss Milly Hall, Mark Practice, Miles Brummell, and T. M. Lucas.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

MANCHESTER.

PRINCE'S.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—A return visit of "Tilly of Bloomsbury," played by Messrs. Grossmith and Laurillard's company, is welcomed by full houses here. The rendering is excellent, chief parts being in the hands of Miss Jane Grahame (Tilly), Miss Billie Barlow (Mrs. Welwyn), Mr. Frank Lacy (Lucius Welwyn), and Mr. Ambrose Manning (Mr. Stillbottle).

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Miss Gertrude Elliott (Lady Forbes-Robertson) is a big draw here in "The Eyes of Youth," and gives a wonderful rendering of the girl who, after bitter experiences of the glittering things of life, eventually sees with the eyes of youth, and chooses undowered love. In a fine cast, Mr. Scott Sunderland renders admirable support.

GAIETY.—P., Miss A. E. F. Horniman; G. M., Mr. W. Roberts-Marshall.—A welcome old friend here is Mr. Horace Hodges, in the endearing rôle of Grumpy, in the play of that name, by himself and T. Wigney Percyval. Mr. Hodges has a strong company with him, and the play is proving as popular as ever.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan.—A capital bill here features Julian Rose, the popular Hebrew comedian; Tom Edwards, in his ventriloquial act; and Jack Williams and company in "A Sister to Assis' 'Er"; while interesting and amusing acts are contributed also by Duncan and Godfrey, Gaby Revette, Hal Bert, and Johnny Fuller.

ROYAL OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—Mr. Arthur G. Hart presents here his latest musical comedy revue, "The Candy Girl," a lively and entertaining show. A strong cast includes Bobbie Burns, Bert Vernon, the Four Alhambra Girls, Gracie Rogers, and Wells and May in their speciality dances.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Ventom Swift's big show, "All Aboard," is doing well here. A strong cast is headed by the popular comedian, Harry Maxam, with Jimmy Rich, coon comedian, Bud Richie, American raconteur, Jose Gammon, soubrette, and Jackson Moore in powerful support.

KING'S, LONGSIGHT.—P., Messrs. Broadhead & Son; A. M., Mr. George Steel; M. C., Mr. J. Hartley.—Ruby Kimberley presents here Mrs. Kimberley's comedy revue, "Eastern Nights," with a strong cast, including Bobby Graham and Dorothy Brett.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmall.—Outstanding turns here this week are Harry Weldon; Ernie Mayne; Arthur Bernardi, the great protean artist; Melville Gideon, in selections from his repertoire; and Varney and Butt, in mirthful "stunts." Other capital turns are the Skating Nelsons and Merle's clever cockatoos.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. P. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—A first-rate bill here includes Coram, the popular ventriloquist, with "Jerry"; Nat D. Ayer, in taking selections; "The Disorderly Room," presented by the Tom Walls and Leslie Henson, Ltd., and well played by Tommy Handley, Guy Saunders, and Laurence Barclay; MacRae and Le Post, the "flying Scotchmen"; Hinale, comedy illusionist; M'Lita, Dolores, a charming Anglo-French entertainer and dancer; and Jean Dorane and Sydney Wood, in song and dance artistic.

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Colds

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week.]

PLAYS.

Abbott (E. R.) Rep. Co.—Oct. 25, King's, Alnwick; Nov. 1, T.R., Whitehaven.
Abraham Lincoln.—Oct. 25, O.H., Northampton; Nov. 1, T.R., Plymouth.
Allington Charsley Opera Co.—Oct. 25, R., Worcester; Nov. 1, O.H., Kidderminster.
Arcadians (Moreton and Heath).—Oct. 25, Kidderminster.
Arcadians.—Oct. 25, R., Plymouth; Nov. 1, W.G., New Brighton.
Are You a Mason?—Oct. 25, Pal., Chepstow (3), Alex., Wisbech (3).
Baby Bunting (T. C. Wray).—Oct. 25, P.O.W., Grimsby; Nov. 1, O.H., Batley.
Balkan Princess.—Oct. 25, Radcliffe; Nov. 1, Widnes.
Baynton Shakespeare Co. (Henry).—Oct. 25, Playhouse, Cardiff; Nov. 1, Pav., Lowestoft.
Benson-Neilson Co.—Oct. 25, T.R., Glasgow; Nov. 1, O.H., Manchester.
Betty (Macdonald and Young).—Oct. 25, Eden T., Bishop Auckland; Nov. 1, New, Crewe.
Betty (Edwardes).—Oct. 25, T.R., Huddersfield; Nov. 1, Court, Wigan.
Betty at Bay.—Oct. 25, New, Inverness.
Billeted.—Oct. 25, T.R., Chesterfield; Nov. 1, County, Shrewsbury.
Bird of Paradise (Butt).—Oct. 25, Court, Liverpool; Nov. 1, Lyc., Edinburgh.
Bird of Paradise (Macdonald and Young).—Oct. 25, T.R., Rochdale; Nov. 1, Palace, Westcliff.
Boy of My Heart (Walter Howard).—Oct. 25, G.O.H., Belfast; Nov. 1, O.H., Cork.
Boy, The (Macdonald and Young).—Oct. 25, O.H., Cork; Nov. 1, Grand Swansea.
Carl Rosa Opera Co. (No. 1).—Oct. 25, O.H., Leicester; Nov. 1, New, Crewe.
Carl Rosa Opera Co.—Oct. 25, New, Oxford; Nov. 1, P.O.W., Birmingham.
Carnival.—Oct. 25, O.H., Buxton; Nov. 1, Court, Warrington.
Charley's Aunt.—Oct. 25, Hip., Rugby; Nov. 1, Hip., Nuneaton.
Chinese Honeymoon.—Oct. 25, H.M., Aberdeen; Nov. 1, Pal., Tynemouth.
Choice, The.—Oct. 25, T.R., Brighton; Nov. 1, D.P., Eastbourne.
Chu Chin Chow (Blue).—Oct. 25, Hip., Sheffield; Nov. 1, Hip., Newcastle.
Chu Chin Chow (Red).—Oct. 25, Emp., Preston; Nov. 1, Emp., Preston.
Cinderella Man (Butt).—Oct. 25, Grand, Blackpool; Nov. 1, New, Cardiff.
Circus Queen.—Oct. 25, Hip., Brighton; Nov. 1, Hip., Portsmouth.
Country Girl.—Oct. 25, Lyc., Taunton; Nov. 1, Playhouse, Cardiff.
Crimson Alibi.—Oct. 25, W.G., Folkestone; Nov. 1, P.P., Brighton.
Disgraced.—Oct. 25, Prince's, Portsmouth; Nov. 1, Vic., West Stanley.
Dobell (W. L.) Rep. Co.—Oct. 25, P.H., Ballymote.
Doran Shakespearean Co. (Charles).—Oct. 25, Grand, Swansea; Nov. 1, Lyc., Newport.
D'Oyly Carte.—Oct. 25, T.R., Rochdale, and Grand, Hull; Nov. 1, T.R., Blackburn, and New, Oxford.
Eyes of Youth.—Oct. 25, O.H., Manchester; Nov. 1, G., Wolverhampton.
Face at the Window.—Oct. 25, Hip., Ellesmere Port; Nov. 1, Eden, Bishop Auckland.
Fair and Warmer.—Oct. 25, T.R., Merthyr; Nov. 1, T.R., Stockport.
Geisha, The.—Oct. 25, Radcliffe; Nov. 1, Widnes.
Going Up (Macdonald & Young).—Oct. 25, O.H., Wakefield; Nov. 1, Emp., Rotherham.
Hallows (Lillian) Rep. Co.—Oct. 25, Boro', Abergavenny; Nov. 1, T., Letchworth.
Harvey (Martin) Co.—Oct. 25, T.R., Manchester; Nov. 1, Prince's, Bristol.
Her Bridal Night.—Nov. 1, Elephant and Castle T., S.E.
High Jinks.—Oct. 25, O.H., Coventry; Nov. 1, Golders Green Hip.
Hill Mitchelson Rep. Co.—Season, T.R., Leicester.
Howitt (E. C.) Rep. Co.—Nov. 1, Pal., Weston-s.-Mare.
It.—Oct. 25, Alex., Pontefract.
In the Night.—Oct. 25, T.R., Chatham; Nov. 1, G., Southampton.
Jeffersons.—Oct. 25, Shakespeare, Liverpool; Nov. 1, T.R., Edinburgh.
Jest, The.—Oct. 25, O.H., Middlesbro'; Nov. 1, G., Hull.
Joan of the Sword.—Oct. 25, Emp., Tonypandy; Nov. 1, G., Pentre.
Kasrac and Brown Rep. Co.—Oct. 25, Cinema, Istrad Mgnach; Nov. 1, Emp., Porth.
Kinema Kid.—Oct. 25, T.R., North Shields; Nov. 1, T.R., Jarrow.
Kiss Call (Blue).—Oct. 25, New, Crewe; Nov. 1, G., Derby.
Kiss Call (Red).—Oct. 25, T.R., Bradford; Nov. 1, King's, Glasgow.
Kiss Call (Wallis and Henson).—Oct. 25, Emp., Penge.
Kissing Time (Grossmith and Laurillard).—Oct. 25, Emp., West Hartlepool; Nov. 1, Emp., Sunderland.
Kissing Time (T. C. Wray N. Co.).—Oct. 25, T.R., Bury; Nov. 1, T.R., Blackburn.
Law Divine.—Oct. 25, Palace, Maidstone; Nov. 1, O.H., Harrogate (3).
Lilac Domino (Butt).—Oct. 25, T.R., Newcastle; Nov. 1, Grand, Leeds.
Lilac Domino (Macdonald and Young).—Oct. 25, Court, Warrington; Nov. 1, T.R., Huddersfield.
Little Babette.—Nov. 1, Pal., Yeovil (3).
Little Bit of Fluff.—Oct. 25, Court, Wigan; Nov. 1, Alex., Hull.
Luck of the Navy.—Oct. 25, King's, Hammersmith; Nov. 1, Emp., Penge.
Maid of the East.—Oct. 25, Prince's, Bristol; Nov. 1, T.R., Bradford.
Maid of the Mountains (Macdonald and Young).—Oct. 25, County, Reading; Nov. 1, T.R., Aldershot.
Mice and Men.—Oct. 25, Pal., Watford.
Milestones (Platt and Eaton).—Oct. 25, Lyc., Ipswich; Nov. 1, Brixton T., S.E.
Mill Girl's Wedding.—Oct. 25, T.R., Edinburgh.
Man from Toronto.—Oct. 25, Hip., Darwen; Nov. 1, Hip., Wrexham.
Mother Should Tell (Lew Lake Co.).—Nov. 1, Princess's, Crayford.
Mr. Pim Passes By (Dudley Stuart).—Oct. 25, Hip., Richmond; Nov. 1, T.R., Windsor.
My Aunt from New York.—Oct. 25, T.R., Edinburgh.
Ned Kean of Old Drury.—Oct. 25, King's, Glasgow; Nov. 1, H.M.T., Aberdeen.
Neilson-Terry, Phyllis.—Oct. 25, Grand, Southampton; Nov. 1, R., Bournemouth.
New Barmaid.—Oct. 25, Pal., Redditch; Nov. 1, Hip., Rugby.
Nothing But the Truth.—Oct. 25, Grand, Falkirk.
Oh! Joy.—Oct. 25, T.R., Bath; Nov. 1, T.R., Worcester.
O'Mara Opera Co.—Oct. 25, T.R., Leeds.
Osmond Co., Mrs. Fred.—
Other Men's Wives.—Oct. 25, Prince's, Portsmouth; Nov. 1, Vic., West Stanley.
Our Kid.—Oct. 25, G., Nelson; Nov. 1, Metropole, Bootle.
Paddy the Next Best Thing.—Oct. 25, Royal, Bolton; Nov. 1, T.R., Hanley.
Peg o' My Heart (Macdonald and Young).—Oct. 25, Palace, Barnley; Nov. 1, T.R., Aston.
Pretty Peggy (Redford & Rose).—Oct. 25, T.R., York; Nov. 1, O.H., Northampton.
Pretty Peggy.—Oct. 25, Alh., Glasgow.
Ridding (John).—Oct. 25, Gaiety, Methil; Nov. 1, Palace, Arbroath.
Romance of the Rosary.—Oct. 25, T.R., Edinburgh.
Rose of Araby.—Oct. 25, Grand, Derby; Nov. 1, Leamington (3).
Rose Petals.—Oct. 25, New, Pontypridd.
Seven Days' Leave (Walter Howard).—Nov. 1, T.R., Exeter.
Seven Nights in London.—Oct. 25, Hip., Maidenhead.
Should a Husband Forgive?—Oct. 25, Pav., Wombwell; Nov. 1, T.R., Stratford.
Sign of the Cross.—Oct. 25, T.R., West Stanley; Nov. 1, G., West Hartlepool.
Silent Watch, The.—Oct. 25, Royal, Leigh; Nov. 1, Prince's, Portsmouth.
Southern Maid (Geo. Edwardes).—Oct. 25, P.O.W., Birmingham; Nov. 1, Court, Liverpool.
Southern Maid (South) Co.—Oct. 25, New, Cambridge; Nov. 1, O.H., Middlesbrough.
Sunshine of the World (Macdonald and Young).—Oct. 25, New, Cardiff; Nov. 1, Lyc., Sheffield.
Three Wise Fools.—Oct. 25, T.R., Exeter; Nov. 1, O.H., Torquay.
Tiger's Cub.—Oct. 25, T.R., Jarrow.
Tilly of Bloomsbury (No. 2 Co.).—Oct. 25, Grand, Bedford; Nov. 1, T.R., Lincoln.
Tilly of Bloomsbury.—Oct. 25, P.'s, Manchester; Nov. 1, P.'s, Manchester.
Toto (Alexander Humphreys).—Oct. 25, Col., Ilkeston; Nov. 1, Col., Long Eaton.
Toto (Mark Blow).—Oct. 25, Emp., Swindon; Nov. 1, Emp., Tonypandy.
Trood Rep., Leo.—Oct. 25, W.P., Brighton.
Two Little Drummer Boys.—Oct. 25, Pav., Southport; Nov. 1, Hip., Ellesmere Port.
Wagner and Skardon's.—Oct. 25, P.'s, Portsmouth; Nov. 1, Vic., West Stanley.
Who's Hooper? (Butt) (Blue).—Oct. 25, New, Oxford; Nov. 1, G., Oldham.
Who's Hooper? (Butt) (Red).—Oct. 25, Lyc., Sheffield; Nov. 1, T.R., Birmingham.
Yellow Ticket.—Oct. 25, Royalty, Morecambe; Nov. 1, Liverpool Shakespeare.
Young Person in Pink.—Oct. 25, Harrogate and Scarborough; Nov. 1, Cambridge (3).

REVUES.

All Aboard.—Oct. 25, Metropole, Manchester; Nov. 1, Hip., Manchester.
Box of Tricks.—Oct. 25, T.R., Worthing; Nov. 1, Tunbridge Wells.
Bright and Breezy.—Oct. 25, Emp., Burnley.
Buzz-Buzz.—Oct. 25, Hastings; Nov. 1, P.G., Folkestone.
Candy Girl.—Oct. 25, Hip., Bury; Nov. 1, Q.'s, Manchester.
Canny Newcastle.—25, Emp., Maryport.
Cheero.—Oct. 25, Playhouse, Hitchin.
Follies of 1920.—Oct. 25, Hip., Portsmouth; Nov. 1, Hip., Brighton.

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Bateman, Miss J.
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Beale, Mr. Geo.
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Benson, Mr. H. Ralph
Bennett, Mr. Stan
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Du For, Mr. Harry
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Elsom, Miss Isobel
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Fazan, Mr.
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Fink, Miss Edith
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Frewin, Mr. Harrison
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Silward, Mr. E.
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Vedras, The
Vere, Miss Grace
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William, Mr. H. G.
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Willis, Mr. Hubert
Wilson, Mr. Joseph
Windle, Mr. Wm.
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Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Whittle, Mr. Chas. R.
Wood, Miss Daisy
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Wynne, Miss Wish
Yule, Miss Rosie

Heads or Tails.—Oct. 25, West Hartlepool; Nov. 1, T., N. Shields.
Hustle.—Oct. 25, Halifax.
Jack in the Box.—Oct. 25, Ipswich; Nov. 1, Palace, Bath.
Joy-Bells.—Oct. 25, Leeds.
Maid of the South.—Oct. 25, Emp., Woolwich; 1, Emp., Middlesbrough.
Mumming Birds.—Oct. 25, Hip., Woolwich; Nov. 1, Palace, South London.
Nothing Doing.—Oct. 25, Hip., Greenock; Nov. 1, Tiv., Aberdeen.
Oh, I.—Oct. 25, King's, Greenock; Nov. 1, Alh., Stirling.
Oh La La.—Oct. 25, Hip., Chesterfield.
Real Stuff.—Oct. 25, R., Barnsley; Nov. 1, Olym., W. Bromwich.
What Next?—Oct. 25, Croydon; Nov. 1, Playhouse, Aberdare.
Ship Ahoy.—Oct. 25, Olym., W. Bromwich.
Sparkling Eyes.—Oct. 25, Prince's, Bradford; Nov. 1, T.R., Leeds.
What's What.—Nov. 1, Empire, Sheffield.

CHARSLEY GRAND OPERA COMPANY.

Our travelling representative, during a short visit last week to the ancient town of Gloucester, was privileged to witness a splendid performance of "Carmen" by the Allington Charsley Grand Opera Co. at the Palace Theatre. It was played to an overflowing audience, every bookable seat being secured for that and every performance of the other operas. An enthusiastic reception was accorded to Miss Olive Westwood, an ideal Carmen, whose glorious voice and personality carried all by storm. Mr. Albert Bowyer's Don Jose shared the honours, supported by a very excellent cast.

Mr. Charsley reports excellent business all along the tour, as might be expected from the company's record. He was formerly the mainspring of the Harrison Frewin Opera Company, and booked an 86-weeks' tour, including 16 weeks at the Shakespeare Theatre, Liverpool, which was a record at the time. He organised his own company in 1917, commencing at Stockton in June, and ran without a break for three years and six weeks. He commenced with six operas and can now play 24, a notable achievement in so short a period. He was the pioneer in taking a company throughout the year without a vocation, and his present bookings go well into the autumn of 1921.

Mr. Charsley's artistic director, Mr. Harrison Frewin, is a long-established personality in the world of opera, and his name is a guarantee of a perfect production.

The personnel of the company averages about 85, and the transfer weekly of these big productions wants some doing in these troublous times, although the general manager, Mr. George Rhodes, is equal to almost every emergency.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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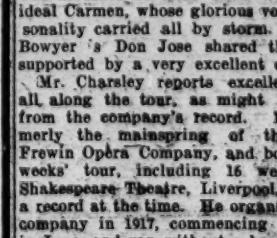

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Mrs. M. E. THORP, 9, Meadow Place, South Lambeth, London, S.W. 8, says: "My trouble was weakened nerves and indigestion, brought on by war strain. I lost all strength and became terribly nervous and run down. It was an effort to do anything, even to go out; and as for housework, I don't know how I got through it. Then I began to have pain after food, and this soon developed into severe indigestion. Attacks of flatulence were so violent that I was afraid to eat anything. I lost my voice, and could only speak in a whisper. At first this was thought to be laryngitis, but examination showed that it was just weakness of the nerves. Yet another trouble was sleeplessness. I lay awake for hours at night and, naturally, this weakened me still more. I had no strength at all and no spirit for anything. I kept trying all sorts of medicines, but nothing did any good, till one lucky day I got Dr. Cassell's Tablets. The effect was really wonderful. In a very short time I felt better. My nerves were stronger, and the wind did'nt bother me so much. From then I steadily improved, and now I feel ever so well again. The indigestion is so completely gone that I can eat practically anything, and am thankfu to say I sleep well, too."

Nervous and Wasted

Weak, Thin and Dyspeptic. Cured by Dr. Cassell's Tablets.

Mr. H. HALL, c/o Mr. W. Hall, 5 Huntingdon Road, Stevenage, Herts, says: "After being demobilised I began to feel run-down, and steadily grew worse. I lost flesh badly; then came indigestion, and I suffered after everything I ate. Often I vomited. Naturally I ate little, and this made me still weaker and thinner, till I looked more dead than alive. My wife never expected me to recover. I had queer trembling attacks every day, lasting about three-quarters of an hour, and I was rarely free from wind. I was quite yellow in the face, and looked as though I were 'going West' any time. I had been like this for months, in spite of medical treatment, when I got Dr. Cassell's Tablets. Almost from the first they did me good. Strength and fitness came back to me, and now I am as well and strong and heavy as before my illness."

Dr. Cassell's Tablets

The Universal Home Remedy for

Nervous Breakdown, Nerve Failure, Neuritis, Neurasthenia, Sleeplessness, Anæmia, Kidney Trouble, Indigestion, Wasting, Palpitation, Vital Exhaustion, Nervousness

Specially valuable for Nursing Mothers and during the Critical Periods of Life.

Home Prices—1/3 & 3/- (the 3/- size being the more economical). Sold by Chemists in all parts of the world. Ask for Dr. Cassell's Tablets and refuse substitutes.

TAKE TWO TABLETS at bedtime and note how well you sleep; continue and you will know the joy of health and vigour. EQUALLY SUITABLE FOR CHILDREN.

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ELLIOTT SAVONAS
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Present "Fresh Hair," a refined burlesque.
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BUTT
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Scotch Comedy Artists.
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MAD HORSE.
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"THE FAMOUS COMEDIENNE."
Comms. N.V.A.

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THICKER THAN WATER.
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He's a lovely fellow.
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Only Immediate Vacancy, Nov. 1.
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"EGGS & BACON," Harry Castling's (Francis & Day).
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A Comedian who is successful
North, South, East and West.
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Pantomime arrangements complete for 1920/21.

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"FIND THE BEETLE."
25 minutes solid laughter.
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The laughing success and catch phrase of every Town—"THE BODY'S UPSTAIRS."
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The Black Dot and his "Euk."
I don't stop Shows—I keep 'em going.
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The Versatile Pair. (LOGAN)
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England's Premier Sister Act, introducing an "International Jazz."
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Coms.: MICHAEL LYON, U.V.A.

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In a Sing Song by R. P. Weston & Bert Lee.
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Presents "SYMPHONIA."
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SANDY POWELL
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HARRY SLINGSBY'S Revue "OH! LAUGH."
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MAZUZ & MAZETTE
"I want my clothes, somebody's took 'em."
EMPIRE, NEW CROSS. Next, PONTYPRIDD

HARRY SHIELS
In his latest laughing hit "EMPTIES."
In active preparation:
"THE GARDEN OF ANNA,"
(or "A MUG IN EGYPT,") By FRED. J. MORRIS.
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NO VACANCIES.

HILDA MUNDY
Playing lead in "Oh Laugh"
ON TOUR
Coms. c/o MICHAEL LYON, 10/11, Jermyn Street, S.W.

BILLY CARYLL
This week, ELEPHANT & CASTLE THEATRE.
Next, GRAND THEATRE, BRIGHTON.
Dad (76 and still going strong!) came down to see the Actors on Monday. He says he is glad I am going to Brighton next week, as he feels sure the Sea Air will do me a lot of good!

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THE ENTERTAINING BALL ROOM DANCERS
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In his latest success, "Saving His Bacon" and "It's up to you."
ROTUNDA, LIVERPOOL. Next. AVILION, GLASGOW

SCOTT ARGYLL
With Words and Music.
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PAVILION, GLASGOW. Next, EMPIRE, DEWSBURY

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HUMOROUSLY HARMONIOUS.
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THE YORKSHIRE COMEDIAN WHO SINGS.
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THE ROYAL ACADEMY VIOLINIST.
ON TOUR.

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COON DELINEATOR.
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VACANT, NOV. 8, ALSO DEC. 27.

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DORIS ASHTON
My happiest week—so far—in Manchester and Liverpool last week. Nearly missed the 10-15 Sat. night, but the guard knew he MUST wait for us.
This week working Ealing, Hammersmith and Clapham.
Next week we commence a five week tour around Northumberland.
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EMPIRE, HOLBORN. Representative—GEO. BARCLAY

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NEW ACT By Fred Pattison, "Splutter the Spotter." Enormous Success.
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In Original Song Creations featuring Famous Melodies.
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AND A VIOLIN.
Next Week, EDINBURGH

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or you will probably be among those who will have to be left out because they failed to

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ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS:
Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR NOVEMBER 1, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Clarice Mayne, 8 Rays of Sunshine, Sylva Van Dyck, "Disorderly Room." Bilbainita, "Rouge et Noir," Jay Laurier.

STOLL PICTURE THEATRE, KINGSWAY.
(London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Julian Rose, Nixon Grey, Daisy James, De Busse, Dolly Victoria, Derry and Sloan.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Nixon Grey, Bros. Walsh, Wilf. Burnand, Edna Maude, Ted Marcelle, Corri and Cerri.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Austin Rudd, Omega Trio, Patti Loftus, Anderson and Nash, Scot Gibson, Pearl Mitchell.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for:—
(Company as booked.)

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Frederic Sylvester, Oswald Bernand, Sam Barton, Grogie, Cicely Courtneidge, Laurie Carton.

CHATHAM EMPIRE.
Rehearsal at 2.0 p.m. for:—
Paul Gordon, Ina Hill, Terry Wilson, Zellini, Katrina and Joan.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Nat D. Ayer, Ross and Alban, Dorane and Wood, Rence and Godfrey.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Tom Clare, Daisy Wood, Otorasan, Scott Argyll, Margaret Moffat.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Company as booked.

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER,

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Harry M. Vernon's "Johnny Jones," featuring George Robey.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Nov. 1, 1920.

LONDON PAVILION.
C. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Closed for re-decorations.

METROPOLITAN.
Rehearsal at 12.15.
Joseph Cook presents "The Magic Shoes." Lole and Her Cornalla and Eddie. Alex. Mee and Co. in "At 10 o'clock To-morrow Morning." Fred Lan1. Violet Levy. Priddoe, Romaine and Dainton. Cass and Christie. Bioscope.

CHELSEA.
Rehearsal at 13.
Mary Mayfren and Co. in sketch "Tornado." Lily Morris, Ilott Quartette. Gilbert and French. Charles Grantley. Emmelyn Walter. Spaluing and Vanguard. Les Gravettes. Bioscope.

EUSTON.
Rehearsal at 12.
Elliott Savonas. Estelle Rose. Frank and Vesta. W. H. Brand. Culpitt. Melford and Dodd. Norman Osborne. Four Revels. Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Dick Ray presents "Sunshine."

SOUTH LONDON.
Rehearsal at 12.
Fred Karno presents "Mumming Birds." Lily Long. Great Wieland. Carr Lynn. Emmie King. Orpheus Comedy Trio. Wilson and Waring. McLean Twins. Bioscope.

EAST HAM.
Rehearsal at 12.
West End Productions Limited to present—"The Catch of the Season."

TOTTENHAM.
Rehearsal at 12.
The Poluskis. Miles Stavordale Quintette. Vincent Lawson and Co. in "The Bridal Suite." Osborne Trio. Toni B. Davis. Dan Leno, jun. Lucie Juta. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Barton and Ashley. Finlay Dunn. Elaine and Le Fre. The Stellios. Bryan O Sullivan. Barrie Seddon. Olga Sydney. Rosa Beryl. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Pierce and Roslyn. Poluskis. Four Storks. Bonaudo and Francis. Frank H. Fox. Hilda Mostyn. Queenie Leighton. Yost and Clady. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.
Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS,
Vacant, Nov. 1, 8, 15.
Gosford Lodge, Fulham.

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Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. Next, Queen's, Castleford. P.A., 4, Specnham-road, Stockwell, London.

Greater success than ever.
MR. F. V. ST. CLAIR, O.B.E.,
In New Songs and Monologues.
Still a feature on every bill.
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TELL ME,

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OPEN YOUR HEART AND LET THE SUNSHINE IN,

EVERY TIME I SEE YOU,

YOU KNOW WHAT I MEAN?

OH! BOY WHAT A WONDERFUL GIRL YOU'VE GOT,

MOVIELAND,

I WANT A DADDY,

DOWN IN DEAR OLD GEORGIA TOWN,

OH! WHAT A PAL WAS MARY,

ARE THE 1920 PANTO. HITS.

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